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EDITOR'S LETTER

© Eddie Ephraums



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

A few weeks ago I happened to have an hour or so to spare and decided to have a rifle through some of the pictures I'd taken over the last year but haven't done anything with. I wasn't really hopeful of finding anything I particularly liked – it was more out of curiosity to see what was there. I even had vague thoughts about sorting through and deleting some (this was never achieved).

I admit I was surprised. There was a set of pictures I'd taken from a moving train in France that showed promise, there were some quiet interior shots that made a nice set, then there was the...and so it went on. I realised that if I had the time, and edited the images well, I could get at least three of four passable sets or stories. And that was from pictures I had all but abandoned.

How many images do we have stored away that we've hardly looked at? Hundreds? Millions? More?

I think part of the trouble is that I, like a lot of photographers, like the act of taking pictures but am less enthusiastic when it comes to sitting down to edit – and the danger is that we accumulate so many images that it becomes daunting to tackle them. So we ignore them and take more. And pretend to ourselves that it isn't happening.

So how do we solve the problem of picture wastage? Maybe take fewer pictures and devote more time to editing (put aside a whole day after every shoot). Or maybe download the images and then wait a month or so before editing them – that way you tend to see them in a new light. Well, it's something to think about now and then...

f facebook.com/blackandwhitephotog follow us on Twitter @BWPMag

PINBOARD

A DARKROOM DELIGHT

When Augusto Schillaci shared his beautiful kallitype print on our Twitter page, we wanted to try this intriguing alternative technique ourselves. Invented in 1889, the kallitype process is often referred to as the poor man's platinum print as it gives a similar rich tonal range but doesn't use the costly chemicals needed for platinum printing.

► d25studios.com ► @goosefilms



© Augusto Schillaci

A FOND FAREWELL

B+W174 saw the last of Colin Harding's *Behind the Scenes* monthly articles, which is one of the longest running series we've had in B+W. Curator of photography and photographic technology at the National Media Museum, Colin's knowledge and expertise have made him a key contributor to the magazine. Filling his shoes is Tate Modern assistant curator of photography Shoair Mavlian. Turn to page 52 to read the first article of her series *A Modern Eye*.



© Bruce Percy

COVER IMAGE

This month's front cover is by Bruce Percy. Turn to page 24 to read our full interview with him. ► brucepercy.co.uk



© Eddie Ephraums

AS LONG AS IT PHOTOGRAPHS

Swiss duo Taiyo Onorato and Nico Krebs make fully functioning cameras out of radically different objects, including armadillo shells, stones and photography books (pictured here). Their work is featured in Thames & Hudson's new book *Experimental Photography: A Handbook of Techniques*.

Turn to page 7 to read our full review.

► tonk.ch



Book Cam, 2011
© Taiyo Onorato and Nico Krebs

PICK OF THE PICS

Not one to shy away from embracing a little risk for an unusual photograph, Eddie Ephraums' picture of his pinhole camera balanced over a gully was an instant favourite in the B+W office when his article came in. Turn to page 56 to see the resulting image.

► ephraums.com

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

- ☐ PHOTO PROJECTS
- ☐ LAST FRAME
- ☐ PORTFOLIO

Name

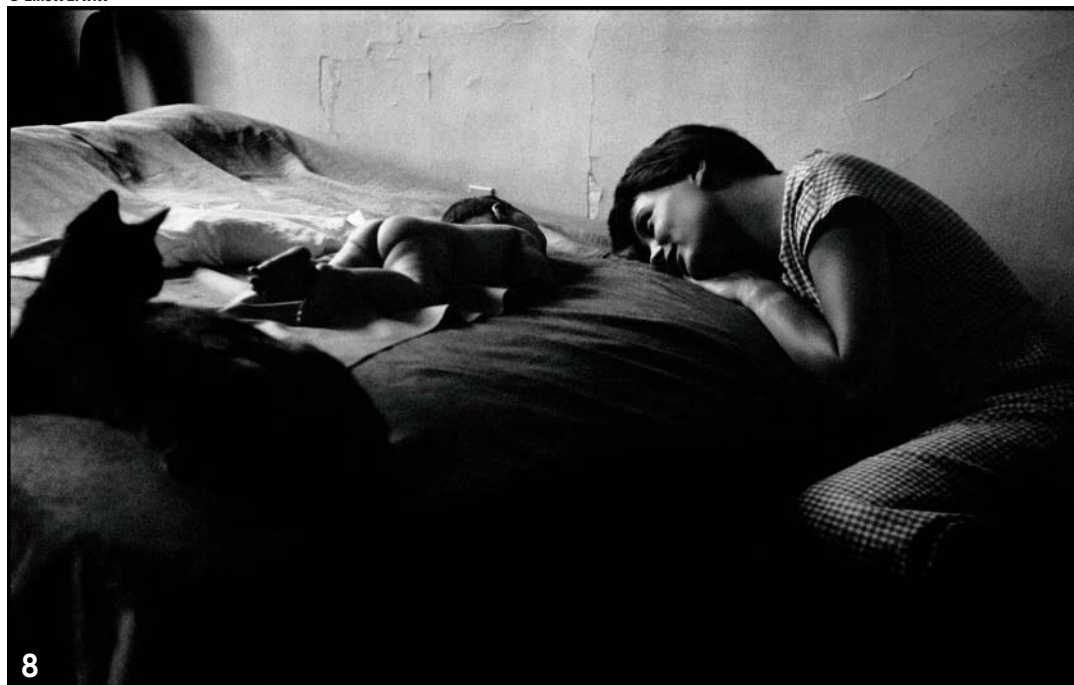
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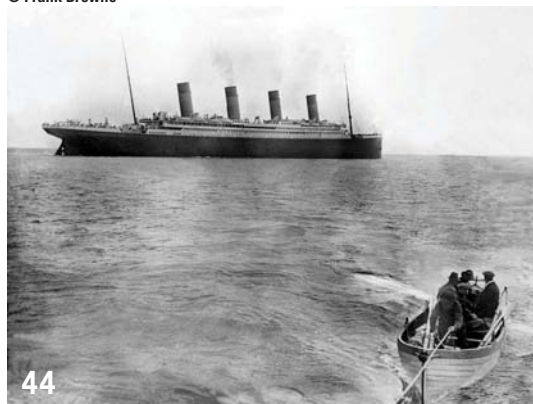
Email

© Elliott Erwitt



8

© Frank Browne



44

© Ursula Schulz-Dornburg



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02
B+W

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

SEND YOUR SUBMISSIONS TO

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Lewes, East Sussex BN7 1XN

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© Tim Clinch



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© Rhian Mai Hubbart



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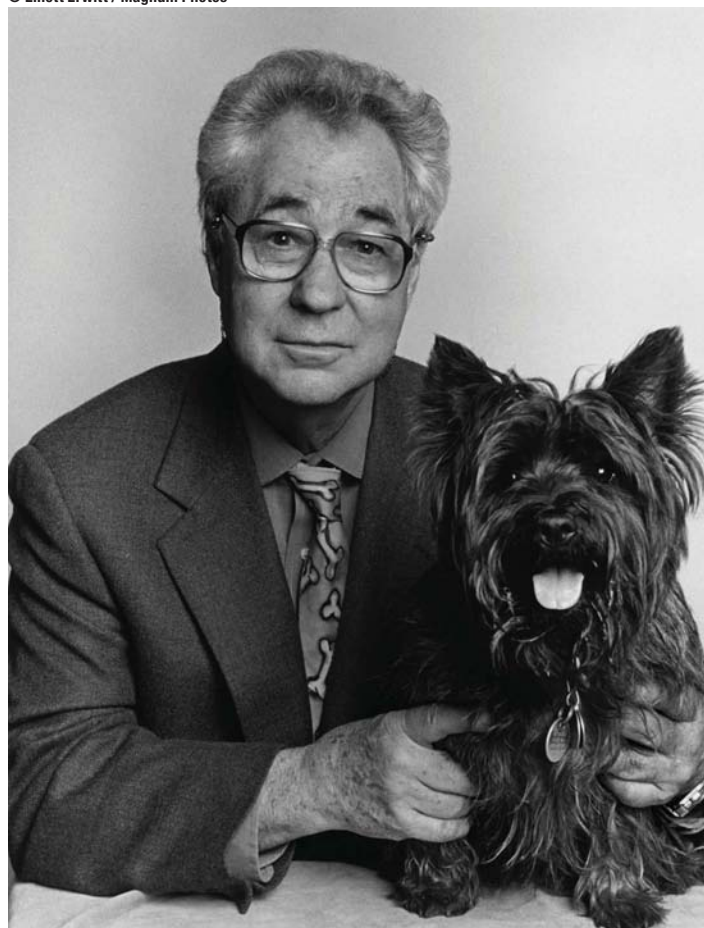
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Don't miss our next issue

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Win a mounted print of your favourite photograph

CELEBRATING A LEGEND

© Elliott Erwitt / Magnum Photos



New York City, USA, 1999 by Elliott Erwitt/Magnum Photos.

Renowned photographer Elliott Erwitt will be presented with the Outstanding Contribution to Photography prize at this year's Sony World Photography Awards.

Erwitt, aged 86, is one of the oldest surviving members of legendary picture agency Magnum. He is best known for his pictures of Marilyn Monroe, President Nixon and his witty pictures of ordinary people and dogs.

He will receive the prize in person at the awards' annual gala dinner in London on 23 April. Some of his pictures will be on show at Somerset House in London from 24 April to 10 May as part of the Sony World Photography Awards exhibition. He will also give a rare public talk with his long-time book designer Stuart Smith on 24 April.

Previous winners of the Outstanding Contribution to Photography award include Eve Arnold, William Klein, Marc Riboud and Mary Ellen Mark.

► See our interview with Elliott Erwitt on page 8.

HIGH CONTRAST

Thousands of people are expected at the Photography Show at the NEC in Birmingham from 21 to 24 March. More than 200 exhibitors will be there and pro photographers will demonstrate how to shoot portraits, weddings, travel, street and wildlife photography. There's also advice for beginners, guidance on how to run a photography business and more.

► photographyshow.com

A prize of £5,000 is on offer in the British Wildlife Photography Awards. Pictures celebrating British wildlife and natural heritage can be entered into 16 categories. The winners will have their work showcased in a touring exhibition and book. Deadline: 2 May.

► bwpawards.org

This year's World Pinhole Day is on Sunday 26 April. Now in its 15th year, the event encourages everyone to celebrate the joys of lens-less photography by taking a pinhole picture on 26 April and uploading it to the website. Last year 3,500 pinhole photographers from 70 countries uploaded their pictures.

► pinholeday.org

Documentary photographers can apply for the €35,000 HCB Award. Presented every other year by the Fondation Henri Cartier-Bresson, the award is decided by an international jury. Deadline: 30 April.

► henricartierbresson.org

Scarcity-Waste is the theme of a photography exhibition at Somerset House in London until 10 April. The show features pictures from the Syngenta Photography Award, which aims to raise awareness of significant global challenges through photography.

► syngenta.com

Entries are now being taken for the 2015 Felix Schoeller Photo Award. Prizes include €2,000 for category winners, €10,000 for the overall winner and use of a Phase One medium format camera for the Emerging Photographer winner. Deadline: 31 May.

► felix-schoeller-photoaward.com

MIGHTY NEW SENSOR

Canon have unveiled a new DSLR which offers picture quality to rival medium format cameras.

The Canon EOS 5DS features a 50.6Mp full-frame sensor, making it an option for landscape, fashion, portraiture or architecture photographers or for anyone wanting to produce billboard size pictures.

The camera offers a 61-point AF system with 41 cross-type points, an ISO range of ISO 100-6400 (expandable to 50-12800) and an in-built timer to create time-lapse sequences. Three new crop modes are available: 1.3x, 1.6x and 1:1, with stills at 19Mp when cropped to 1.6x.

The huge levels of image data from the 50.6Mp sensor are managed by two Digic 6 processors. The body is constructed from high-grade magnesium alloy.

Also announced is the Canon EOS 5DS R, which features a low pass cancellation filter to maximise picture quality. The two cameras are available from June, priced £2,999.99 for the EOS 5DS (body only) and £3,199.99 for the EOS 5DS R (body only).



FOR THE LOVE OF FILM

Support for traditional film is growing, according to a new survey. Thousands of users from over 70 countries participated in the survey conducted by Harman Technology, makers of Ilford films.

The results revealed that 30% of respondents were aged under 35, with 60% of them using film for less than 5 years. Around 84% said they had taught themselves how to use film with a little help from books and the internet. More than 49% develop and print their own pictures in a darkroom. A whopping 98% used black & white film, with 31% shooting it exclusively.

Steven Brierley from Harman said, 'We are providing support to new users and making it easier for them to find darkrooms.'

► localdarkroom.com

PRESERVING PICTURES

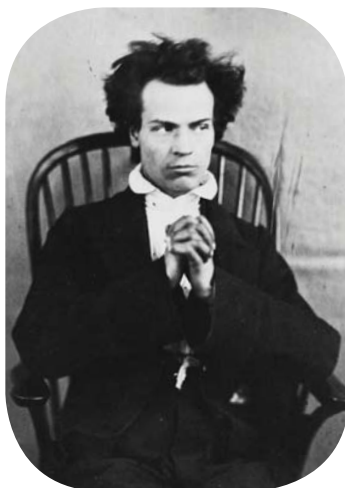
Thousands of old pictures have been digitised as part of a project to preserve images held in the national collections in Wales.

Around 10,000 images were selected from a collection of 500,000. The chosen pictures range from 19th century portraits to early 20th century wildlife, as well as photographs taken at docks, mines and archaeological sites.

The three year project to document, curate and digitise the photographs was funded by a £600,000 gift from the Esmée Fairbairn Foundation. Pictures from the project are on show at National Museum Cardiff until 19 April.



Back of Fairview Terrace, Edwardsville, unknown photographer, photographic print, 1913.



William Green, acute mania, by Henry Hering.



William Green, convalescence after acute mania, by Henry Hering.

© Bethlem Art and History Collections Trust

BEFORE AND AFTER

Pictures taken at the world's oldest psychiatric hospital by Victorian society photographer Henry Hering are on show at a newly opened museum.

The £4m Museum of the Mind at Bethlem Royal Hospital in Beckenham, London, aims to celebrate the lives and achievements of those living with mental ill-health. On

display are paintings, statues, historical artefacts and letters, plus a series of before and after treatment photographs of Bethlem patients by Hering.

Bethlem (sometimes known as Bedlam) was founded in 1247 as a priory to serve knights setting off for the Holy Land. It is believed to have housed the mentally ill since 1403.

© Gianfranco Tripodo, Italy, Contrasto



Bosa, Bosa, Bosa! By Gianfranco Tripodo.

WORLD BEATERS

This picture by Gianfranco Tripodo is among the winners of the World Press Photo of the Year competition.

Nearly 100,000 pictures were submitted to the competition by press photographers in 131 countries. Subjects ranged from riots and conflict to social issues and sport. The overall winner

was a colour picture by Danish photographer Mads Nissen, who wins €10,000 plus Canon camera equipment.

The winning pictures can be seen in an exhibition which opens in Amsterdam on 18 April before travelling to 100 cities around the world.

► worldpressphoto.org

© Jason Friend



HISTORY PROJECT

Landscape photographer Jason Friend has launched a Kickstarter campaign to support his project to photograph the stone remains of prehistoric sites around the British Isles. His pictures are exhibited at the Joe Cornish Gallery in Northallerton from 4 to 30 April.

► jasonfriend.co.uk



LOOK TO THE SKIES

Nikon have launched a new camera for astro-photographers. The Nikon D810A is a specially modified version of the acclaimed D810.

It features a redesigned infrared cut filter, a new long exposure manual mode for exposures of up to 900 seconds and a function to reduce the risk of micro-blur. The ISO range of 200 to 12800 can be extended up to 51200 and images are captured on the 36.3Mp sensor. Price £2,999.99 (body only).

► nikon.co.uk



© Joseph P Smith

TASTY

Joseph P Smith's picture from Malta (above) was among those given an honourable mention in the Black and White Spider Awards in America. It shows a traditional baker in Malta preparing the first morning bread.

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NEWS

HASHTAG365

Spendel & de Jong

▣ Clearview books

▣ Hardback, £25

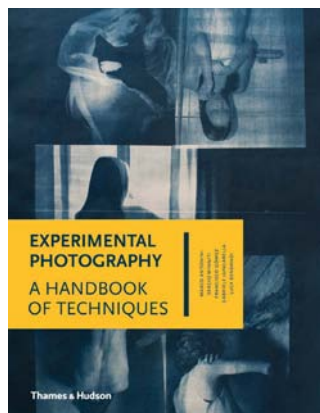
With phone cameras becoming all the more sophisticated and entry level DSLRs being ever more affordable, it's no wonder that photography in recent years has become one of the most democratic of art forms. Harnessing photography's ever-growing popularity is the Hashtag365 project, devised by Sjoerd Spendel and Lennart de Jong. Created by the Dutch duo three years ago, Hashtag365 was a project simple to understand but a challenge to complete: to take and upload one B&W photograph each day for a year.

Armed with a Tumblr blog and a vision to encourage people to pick up their camera on a daily basis, the project quickly became an internet sensation. Establishing a community for those passionate about taking pictures, the project now has 300,000 followers. Here we see just a small selection of the pictures uploaded – and what a wonderfully diverse collection of images it is. With each photographer finding a unique shot that symbolised everyday life to them, this is a celebration of what can be achieved with raw talent and dedication.

Anna Bonita Evans



ON THE SHELF



EXPERIMENTAL PHOTOGRAPHY: A HANDBOOK OF TECHNIQUES

Edited by Luca Bendandi

▣ Thames & Hudson

▣ Hardback, £19.95

based in Rome and Berlin. Through their knowledge and passion, these artists give step-by-step instructions for nearly 40 alternative processes, including cameraless techniques, post-printing treatments and quirky hand-built cameras. Additional illustrated interviews with some of the most exciting practising photographers' in the field act as an aspirational resource for the reader.

Anna Bonita Evans

'Through their knowledge and passion, these artists give step-by-step instructions for nearly 40 alternative processes.'

One of the winners of the 2005 Pulitzer Prize for her coverage of the Iraq War, Anja Niedringhaus dedicated her life to photographing warfare. Shot dead in 2014 while on an assignment in Afghanistan, Niedringhaus left a legacy of work that marks her as one of the most important war photographers of the early 21st century.

Publishers Hatje Cantz have released *At War*, a stunning duotone book, to pay tribute to this gifted photojournalist. The 78 pictures depict how Niedringhaus largely focused on capturing scenes of what life was like for the civilians and soldiers when not on the frontline, and those that do show direct combat have an eerie sense of quietness to them. Often showing an event just after it had happened, Niedringhaus reveals the devastating aftermath of war.

As well as being absorbed by her profound pictures, the reader also gets a true sense of Niedringhaus' character through the deeply personal texts written by her closest colleagues.

Anna Bonita Evans

In its introduction, this how-to book with a difference points out something photographers today are all too aware of: nowadays we live in a homogenised visual culture. With a small number of camera manufacturers producing all the equipment we use to record the world, it can be difficult to distinguish the individual photographer's touch.

Highlighting how photography can be used as a tool to explore your own creativity, *Experimental Photography* shows the flexibility of the medium when stripped down to its purest form: light, some kind of aperture and a material that will record the resulting image.

Each of the five contributors are members of SHS Publishing, a forward thinking photography, design and publishing collective



SUGIMOTO: CONCEPTUAL FORMS AND MATHEMATICAL MODELS

Klaus Ottmann

▣ Hatje Cantz

▣ Hardback, €35

Published to coincide with the exhibition at the Phillips Collection in Washington DC, this book shows how the Japanese photographer's latest work is just as intelligent and fascinating as his previous series.

Inspired by Man Ray's 1930s pictures of mathematical structures, Sugimoto photographed similar models held at the University of Tokyo. Made at the end of the 19th century from plaster, the pieces were fragile, so Sugimoto turned his hand to sculpture and remodelled them in stainless steel and aluminium.

Here his B&W studies of the original models are shown with colour pictures of his replicas. Starkly beautiful, the pictures show the pieces in a way that makes them seem more akin to Greek monuments. They are grand and evocative yet still retain Sugimoto's signature quietness found in his work. Sugimoto's poetic introduction and essay by curator of the show Klaus Ottmann accompany the pictures. The exhibition is on until 10 May.

Anna Bonita Evans



AT WAR

Anja Niedringhaus

▣ Hatje Cantz

▣ Hardback, €34

MY SHELTER, MY HOME

Now one of the oldest surviving members of Magnum, **Elliott Erwitt**, at the age of 86 is still working hard and winning yet more awards. Elizabeth Roberts talks to this extraordinary man about his life work and wit.

This spring the legendary Magnum photographer Elliott Erwitt will receive the Outstanding Contribution to Photography award from Sony World Photography. This prestigious award (previously called Lifetime Achievement) has had some memorable recipients – Mary Ellen Mark (2014), William Eggleston (2013) and William Klein (2012) to name but a few.

For anyone who has the least interest in photography, Erwitt's pictures will be familiar – his classic image of Khrushchev and Nixon in 'the kitchen debate', his deeply moving shot of Jacqueline Kennedy at her husband's funeral, the cast of the Misfits – and, of course, his wonderfully amusing and witty images of dogs.

But Erwitt's work goes far beyond these well known images – from photojournalism to commercial work, his abilities across many photographic genres is exceptional. His seemingly effortless photography is the result of expert skill and a unique and unerring eye. >

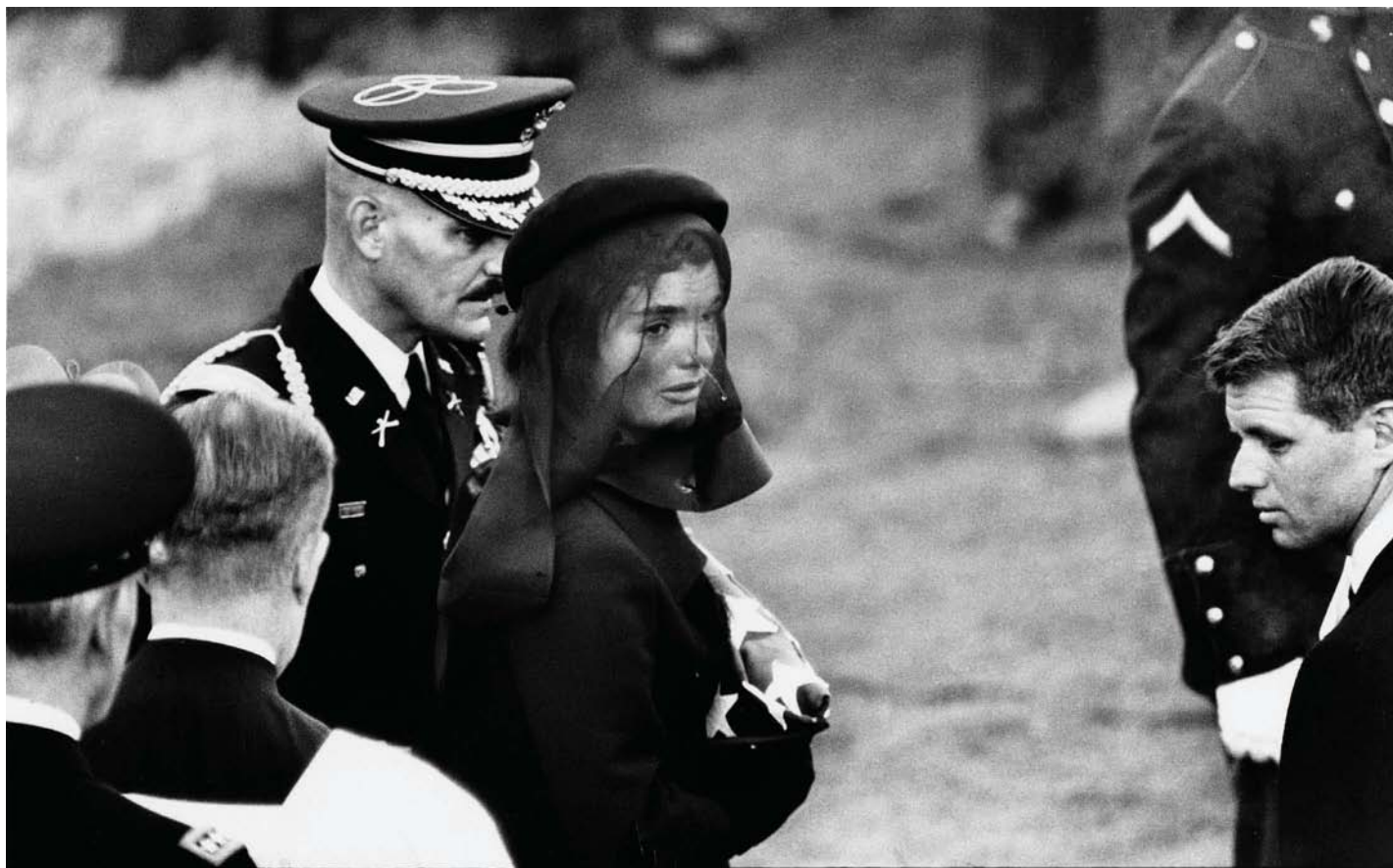






10
B+W

New York City, 1953.



Jacqueline Kennedy at John F Kennedy's funeral, 25 November 1963.



Paris, France, 1952.

His early life, however, was not easy. Born Elio Romano Ervitz in Paris in 1928 to Russian parents, he was brought up and began his education in Italy. It was there that his parents separated and he lived with his father, seeing his mother at weekends. When the Second World War broke out, and the rise of fascism became evident, the whole family fled to France and then to the USA, settling in New York where he changed his name to Elliott Erwitt

'His seemingly effortless photography is the result of expert skill and a unique and unerring eye.'

and rapidly learned to speak English.

It was just a few years later in 1941 that his father, struggling to earn a living as a travelling salesman, uprooted him once

again and took him to California where they settled in a modest house in Hollywood. It was here that Elliott began taking photographs.

Just a few years later Elliott's father, in financial difficulties, took off to New Orleans, leaving his 16-year-old son to fend for himself. Letting out rooms in the house, Elliott began taking portraits of the local residents and earned a meagre living from photographing friends and neighbours.

In 1949 he headed for New York >





Colorado, USA, 1955.

◀ determined to become a professional photographer. Having secured some prestigious commercial jobs he then met Robert Capa who had recently co-founded Magnum. He helped Elliott make good contacts which led to an assignment in Pittsburgh, which was his first major photo-essay.

At the outbreak of the Korean War he was drafted and assigned as a photographer based in France where he continued his personal work, winning competitions and picking up assignments from US newspapers. On his release from the army he returned to New York and became a member of Magnum – the rest speaks for itself.

Erwitt is characteristically modest and reticent about his work and has a reputation for being difficult to draw on the subject. With this in mind I spoke to him by phone at his New York studio. This was our conversation:

ELIZABETH ROBERTS You have been phenomenally successful in your long and varied career, but this success must stem from an immense personal drive – a hunger. Do you think your early life, fending for yourself at the age of 16, to some extent fuelled this hunger?

ELLIOTT ERWITT *I don't know how to answer that. I suppose so, yes.*

ER Can you say more about what has driven you all this time?

EE *I don't know whether I'm driven, I just like what I do. I suppose that necessity is the mother of invention and I didn't have many choices.*

ER How important has being a member of Magnum been to you?

EE *At the beginning it was vitally important. It was my shelter, my home, my agency, my way of making a living. And it meant associating with people I respected and wanted to emulate, at the very beginning, that is.*

ER Were other Magnum members influential on you?

EE *Well certainly they were influential. Henri Cartier-Bresson especially, artistically. And as people and friends. ▶*



The Metropolitan Museum of Art, New York City, 1988.



Guanajuato, Mexico, 1957.



Bratsk, Siberia, 1967.



USA, 1962.



Brighton, England, 1966.

◀ **ER** Do you think Magnum will survive?

EE It certainly survived for 70 years, against all odds, so I imagine it will do another 70 years.

ER Was there a point in your career that, looking back, seems pivotal or of particular importance?

EE Early in my career I was doing photojournalism. And that was more challenging and more interesting, maybe. But I adapted to the requirements of commercial photography and assignment photography – and I consider myself not a journalist but a photographer, period.

ER You have seen huge changes in photography both technical and sociological – what do you think about these changes and about the ubiquity of photography today?

‘Having secured some prestigious commercial jobs he then met Robert Capa who had recently co-founded Magnum.’

EE Well, I think a good picture is still a good picture. And I think the proliferation of cameras and iPhones is not helpful in appreciating good photographs.

ER Your exhibition Personal Best at the Maison Européenne de la Photography in 2010 broke all attendance records. What do you think it is in your work that makes so many people want to see and enjoy it?

EE I think my pictures are fairly simple

and straightforward, the good ones, that is, and I hope to keep them that way. I think simple and direct is the way to go to connect with people.

ER In terms of humour you seem to have been able to cross cultural boundaries. Can you say more about this?

EE I don't know how to answer that. I don't take any special pills or anything.

ER Maybe it's just this connection thing again.

EE Yes, I think it's connection.

ER You have won many awards and accolades for your work – what does this most recent award, the Sony 2015 Outstanding Contribution to Photography mean to you?

EE Well, it's nice to be liked.

IN THE FRAME

If you would like an exhibition to be included in our listing, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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LONDON

FASHION SPACE GALLERY

To 18 April

Don't Stop Now:

Fashion Photography Next

Group show exploring themes found in contemporary fashion photography.

London College of Fashion, W1G

► fashionspacegallery.com

HACKELBURY FINE ART

To 11 April

William Klein: Black and Light

Photographer's experimental photographs.

4 Launceston Place, W8

► hackelbury.co.uk

HORNIMAN MUSEUM AND GARDENS

To 12 April

Revisiting Romania:

Portraits from London

Ion Paciu's portraits of contemporary Romanians living and working in London.

100 London Road, SE23

► horniman.ac.uk

KEW GARDENS

To 6 April

International Garden

Photographer of the Year

Winning and highly commended images from the 2015 competition.

Nash Conservatory, TW9

► igpoty.com

NATIONAL PORTRAIT GALLERY

To 21 June

Snowdon: A Life in View

Portraits of stars ranging from Laurence Olivier to David Bowie.

St Martin's Place, WC2H

► npg.org.uk

NATURAL HISTORY MUSEUM

To 30 August

Wildlife Photographer of the Year

Successful photos, including the overall winning B&W image, from this year's competition.

Cromwell Road, SW7

► nhm.ac.uk

TATE BRITAIN

To 12 April

Poor Man's Picture Gallery

Rare collection of Victorian stereographic photographs.

To 7 June

Salt and Silver:



Proboscis of the Hummingbird Hawk-Moth
(*Macroglossum stellatarum*), 1928

© Carl Strüwe Archive, Bielefeld,
Germany / VG Bild-Kunst, Bonn

REVELATIONS: EXPERIMENTS IN PHOTOGRAPHY

20 March to 13 September

Some of the first and rarest examples of scientific photography; pictures by William Henry Fox Talbot, Harold Edgerton and Eadweard Muybridge are among the selection.

MEDIA SPACE

Exhibition Road, London, SW3 ► sciencemuseum.org.uk



Early Photography 1840-1860

First exhibition in Britain devoted to salted paper prints.

Millbank, SW1P

► tate.org.uk

THE PHOTOGRAPHER'S GALLERY

To 6 April

Human Rights Human Wrongs

More than 250 reportage prints from the Black Star Collective.

16-18 Ramillies Street, W1F

► thephotographersgallery.org.uk

V&A MUSEUM

To 1 November

A History of Photography: Series and Sequences

Pictures by Sally Mann, Sze Tsung Leong and Stephen Gill are among the selection.

To 24 May

Staying Power: Photographs of Black British Experience, 1950s-1990s

More than 50 images presenting a variety of photographic responses to black British experience.

Cromwell Road, SW7

► vam.ac.uk

V&A MUSEUM OF CHILDHOOD

To 28 June

Hidden Identities: Unfinished

Yvonne De Rosa explores the lives

of families living in hostile conditions in Bosnia and Romania.

Cambridge Heath Road, E2

► museumofchildhood.org.uk

MIDLANDS

COMPTON VERNEY

To 7 June

The Non-Conformists:

Photographs by Martin Parr

Magnum photographer's first major body of work. All photographs are in B&W.

Warwickshire

► comptonverney.org.uk

NORTH

FORMAT FESTIVAL 2015: EVIDENCE

To 12 April

International contemporary photography festival

Includes work by Giacomo Brunelli and Artur Urbanski.

Various venues, Derby

► formatfestival.com

IMPRESSIONS GALLERY

To 16 May

Realism in Rawiya: Photographic Stories from the Middle East

A range of images from Rawiya, the first all female photographic collective to emerge from the Middle East.

Centenary Square, Bradford

► impressions-gallery.com

INTERNATIONAL SLAVERY MUSEUM

To 7 June

Brutal Exposure: The Congo

Pictures from the early 1900s which are possibly the first photo campaign for human rights. Includes distressing images.

Albert Dock, Liverpool

► liverpoolmuseums.org.uk

MUSEUM OF LIVERPOOL

3 April to 6 September

L8 unseen

Large format photographs relating to race, culture and identity in Britain today.

Pier Head, Liverpool

► liverpoolmuseums.org.uk

NATIONAL MEDIA MUSEUM

20 March to 21 June

Drawn by Light: The Royal

Photographic Society Collection

More than 200 pictures ranging from Fox Talbot to Martin Parr.
Little Horton Lane, Bradford
▶ nationalmediamuseum.org.uk

OPEN EYE GALLERY

To 26 April

Metamorphosis of Japan After the War

Around 100 B&W prints by post-war Japanese photographers including Shomei Tomatsu, Eikoh Hosoe and Ken Domon. See page 20.
19 Mann Island, Liverpool
▶ openeye.org.uk

TATE LIVERPOOL

To 7 June

György Kepes

Photograms and photomontages by the Hungarian photographer.
Albert Dock, Liverpool
▶ tate.org.uk

WALKER ART GALLERY

To 7 June

Only in England: Photographs by Tony Ray-Jones and Martin Parr

More than 100 pictures recording English customs and identity.
William Brown Street, Liverpool
▶ liverpoolmuseums.org.uk

SOUTH

DE LA WARR PAVILION

To 19 April

Hairstyles and Headdresses

Pictures by JD Okhai Ojeikere, one of Africa's most important photographers.
Marina, Bexhill-on-Sea, East Sussex
▶ dlwp.com

FOCUS GROUP PHOTOGRAPHY

18 to 25 April

Catching the Light

Work by members of Focus Group Photography. Show not open on Sundays.
Assembly Rooms, Chichester
▶ focusgroupphotography.com

WEST

BRISTOL RECORD OFFICE

To 17 July

Postcards from Bristol

Collection of postcards from the early 20th century.
Smeaton Road, Bristol
▶ bristolmuseums.org.uk

M SHED

21 March to 21 June

Open for Business

The story of British manufacturing industry told through the lens of nine Magnum photographers.
Princes Wharf, Bristol
▶ mshed.org

PLYMOUTH CITY MUSEUM AND ART GALLERY

28 March to 30 May

Wildlife Photographer of the Year

Winning images from this year's competition which celebrate the drama and splendour of the natural world.
Drake Circus, Plymouth
▶ openforbusiness.uk.com

TATE ST IVES

To 10 May

The Modern Lens: International Photography and the Tate Collection

Exploring developments in international



Courtney Love
© Kevin Cummins

DISCLOSURE



To 11 April

Pictures from music photographer Kevin Cummins' 40-year career, including portraits of Joy Division, the Smiths and the Manic Street Preachers.

LUCY BELL FINE ART PHOTOGRAPHY

46 Norman Road, St Leonards-on-Sea ▶ lucy-bell.com



© Jason Friend

LEGACY: A PHOTOGRAPHIC DISCOVERY AROUND MEGALITHIC BRITAIN

4 to 30 April

Jason Friend's B&W pictures of ancient megaliths found across the UK.

JOE CORNISH GALLERY

Register House, Northallerton ▶ joecornishgallery.co.uk



photography from the 1920s to the 1960s.

Porthmeor Beach, St Ives, Cornwall
▶ tate.org.uk

WALES

ABERYSTWYTH ARTS CENTRE

21 March to 16 May

Britain from Above

Historical pictures from the Aerofilms Collection.

Aberystwyth University, Ceredigion
▶ aberystwythartscentre.co.uk

NATIONAL MUSEUM CARDIFF

To 19 April

Historic Photography Uncovered

Historical pictures tracing the evolution of photography, with a focus on influential figure John Dillwyn Llewelyn.

Cathays Park, Cardiff

▶ museumwales.ac.uk

SCOTLAND

CLYDEBANK MUSEUM AND ART GALLERY

To 23 May

Artist Rooms: Robert Mapplethorpe

Selection of American photographer's controversial, large-scale B&W pictures.

Dunbarton Road, Clydebank

▶ museumsgalleriesscotland.org.uk

KIRKCALDY GALLERIES

To 31 May

Artist Rooms: Diane Arbus

American photographer's most intriguing works.

Abbotshall Road, Kirkcaldy

▶ kirkcaldygalleries.org.uk

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

BENRUBI GALLERY

To 9 May

Kyoto

Jacqueline Hassink's colour photographs of interiors.
41 East 57th Street, New York
► benrubigallery.com

HASTED KRAEUTLER

To 25 April

The Dream Goes Over Time

Colour studio portraits by French photographer Pierre Gonnord.
537 West 24 Street, New York
► hastedkraeutler.com

RAYMOND AVENUE GALLERY

To 27 March

Fire & Light: The History of History

Series of intriguing B&W pictures by Robynne Limoges.
761 Raymond Avenue, Minnesota
► robynnelimoges.com

ROBERT MANN GALLERY

26 March to 23 May

The Light in Cuban Eyes

Group exhibition of contemporary Cuban photography.
525 West 26th Street, New York
► robertmann.com

SOUTHEAST MUSEUM OF PHOTOGRAPHY

To 19 April

Of Consequence

Colin Finlay's documentary photos.
1200 West International Speedway Boulevard, Florida
► smponline.org

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

12 April to 7 June

Iran

Works from Gohar Dashti's *Today's Life and War* and *Untitled (Iran)*.

12 April to 7 June

Mirrored

Dual exhibition spotlighting key works by Markus Andersen and Elif Suyabatmaz.

12 April to 7 June

Writing the Landscape

Phillip George's images of the landscape that hold ethical, religious and political significance.
257 Oxford Street, Paddington
► acp.org.au



Untitled (New York), circa 1950

© Saul Leiter/Estate of Saul Leiter and courtesy GALLERY FIFTY ONE

BELGIUM

HOMAGE TO SAUL LEITER

To 4 April

Innovative photographer's B&W and early colour work alongside a selection of his gouache studies.

GALLERY FIFTY ONE

Zirkstraat 20, Antwerp ► gallery51.com



CANADA

NATIONAL GALLERY OF CANADA

To 3 May

Clocks for Seeing:

Photography, Time and Motion

Mixture of historical and contemporary images are on show.

380 Sussex Drive, Ottawa

► gallery.ca

FRANCE

FOUNDATION HENRI CARTIER-BRESSON

To 26 April

Kin

Pieter Hugo's landscape, portrait and still life images, all taken in South Africa.

2 Impasse Lebourg, Paris

► henricartierbresson.org

JEU DE PAUME

To 17 May

Florence Henri: Mirror of the Avant-Garde 1927-1940

Experimental photographer's self-portraits, abstract compositions, photomontages, photo collages and documentary photos.

To 17 May

Taryn Simon: Rear Views, A Star-forming Nebula, and the Office of Foreign Propaganda

A collection of Simon's works since 2000 where she blurs truth and fiction.

To 31 May

Nicolas Muller: Traces of Exile

Around 100 B&W images by the Hungarian photographer.

Chateau de Tours

► jeudepaume.org

MAISON EUROPÉENNE DE LA PHOTOGRAPHIE

To 5 April

L'Italie De Bernard Plossu

French photographer Bernard Plossu's fine art, predominantly colour, photographs of Italy.

5-7 Rue de Fourcy, Paris

► mep-fr.org

GERMANY

JABLONKA GALERIE

15 April to 28 September

Platon: Service

Pictures from British photographer's series *Service*, consisting of portraits of men, women and their families who serve their country, will be displayed in the Böhm Chapel part of the gallery.

Hahnenstrasse 37, Köln

► jablonkagalerie.com

GALERIE HILANEH VON KORIES

To 17 April

Belgium

A selection of moving B&W pictures by Belgian-based photographer Stephan Vanfleteren.

Belziger Strasse 35, Berlin

► galeriehilanehvonkories.de

GALERIE HILTAWSKY

To 11 April

Gilbert Garcin: Mister G

Large retrospective of French photographer's black & white surrealist images.

Tucholskystrasse 41, Berlin

► hiltawsky.com

HELMUT NEWTON FOUNDATION

To 17 May

Helmut Newton:

Permanent Loan Selection

Around 200 photographs by the acclaimed photographer.

Jebensstrasse 2, Berlin

► helmutnewton.com

HOLLAND

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 28 June

Cor Was Here: The Adventurous Oeuvre of an Amsterdam Photographer, 1936-2013

Major retrospective of Cor Jaring's photographs of Amsterdam.

Keizersgracht 401, Amsterdam

► huismarseille.nl

NEDERLANDS FOTOMUSEUM

To 17 May

175 Years of Photography in Rotterdam

Pictures highlighting the city as a multicultural, constructive and dynamic hub.

To 31 December 2016

The Darkroom: Extraordinary Stories from the History of



Distortion #128, 1933

© André Kertész, the Estate of André Kertész – courtesy of Bruce Silverstein Gallery, New York

AMERICA

DE-FORMATIONS

To 18 April

B&W pictures from André Kertész's *The Distortions* series are displayed alongside sculptures, paintings and drawings which all explore the body. Photographs by Francesca Woodman are also on show.

BRUCE SILVERSTEIN

535 West 24th Street, New York

► brucesilverstein.com



Ye-nan-gyoung, Tamarind Tree, 1855

© Linnaeus Tripe – courtesy of Robert Hershkowitz, Charles Isaacs and Hans P Kraus Jr

AMERICA

CAPTAIN LINNAEUS TRIPE:

PHOTOGRAPHER OF INDIA AND BURMA 1852-1860

To 25 May

An estimated 60 photographs by the celebrated 19th century travel photographer.

METROPOLITAN MUSEUM OF ART 1000 Fifth Avenue, 82nd Street, New York ► metmuseum.org

Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

► nederlandsfotomuseum.nl

JAPAN

TAKA ISHII GALLERY PHOTOGRAPHY / FILM

To 2 May

Love on the Left Bank

Dutch photographer Ed van der Elsken's B&W documentary pictures depicting the Left Bank of Paris after the Second World War.

5-17-1 Roppongi Minato-ku, Tokyo

► takaishiigallery.com

MOROCCO

MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ARTS

To 30 April

André Kertész

Pictures by the acclaimed photographer.

To 30 April

Berenice Abbott

Retrospective of photographer's most influential work.

To 30 April

Eve Arnold

Magnum photographer's key works will be on display.

El Badii Palace, Marrakech

► mmpva.org

RUSSIA

MULTIMEDIA ART MUSEUM MOSCOW

To 10 May

Robert Doisneau:

La Beauté Du Quotidien

Renowned B&W and colour pictures by this seminal photographer.

16 Ostozhenka Street, Moscow

► mamm-mdf.ru

SPAIN

FUNDACIÓN MAPFRE

To 3 May

Garry Winogrand

Major retrospective with B&W images.

Salle Bárbara Braganza 13, Madrid

► exposicionesmapfrearte.com

SWEDEN

FOTOGRAFISKA

To 17 May

Redemption

Provocative works by Andres Serrano, which are inspired by Renaissance painting and religious art.

10 April to 31 May

Bullet Proof

Colour portraits by Australian photographer Vee Spears.

To 7 June

Souvenir

Ultra-saturated colour pictures by Magnum photographer Martin Parr.

Stadsgardshamnen 22, Stockholm

► fotografiska.eu

SWITZERLAND

EDWYNN HOUK GALLERY

To 16 May

Cathleen Naundorf

Selection of photographer's exquisite pictures of the most elaborate haute couture fashion.

Strockerstrasse 33, Zurich

► houkgallery.com

EXHIBITION OF THE MONTH

After the Second World War Japan redefined itself from being a broken nation to a global superpower in just 20 years. A new show spotlights this transformation through 100 B&W images. **Anna Bonita Evans** reports.



Barakei (Ordeal by Roses), No.16. 1961 by Eikoh Hosoe © Eikoh Hosoe

On 15 August, 1945, Japanese photographer Hiroshi Hamaya went outside, looked up, and took a picture of the sun. This was his reaction to hearing his home country had surrendered to allied forces after the atomic bombs Fat Man and Little Boy had been dropped on Nagasaki and Hiroshima days earlier. Hugely powerful in context, *The Sun on the Day of Defeat* is the first image in *Metamorphosis of Japan After the War*, a new show at Open Eye Gallery, Liverpool, that looks at Japanese photography from 1945 to 1964.

By choosing images from this specific time frame, curators

Tsuaguo Tada and Marc Feustel effectively portray Japan's massive reconstruction. In less than 20 years it evolved from an empire largely isolated from the rest of the world, to a country suffering the cataclysm of war, to a democratised state, to finally its re-emergence as a peaceful and economically thriving nation that hosted the 1964 Olympic Games. Most countries change over time but few have experienced such dramatic changes in a period as short as this.

The exhibition consists of 100 B&W images by 11 leading Japanese photographers. Their work, displayed in simple thin silver frames, is a compelling record of the country's psyche.

Divided into three rooms loosely based on different eras, the show begins with *The Aftermath of the War* (mid 40s to mid 50s), leading on to *Between Tradition and Modernity* (largely the late 50s) and finishing with *Towards a New Japan* (from early 60s to the Tokyo Olympics).

A new freedom of artistic expression came to Japan after the Second World War. Young photographers abandoned the pre-1945 romantic pictorialism for a more personal and immediate approach; who was behind the viewfinder became the focus. More interpretations of the conditions surrounding

them than objective historical documentations, the pictures selected for Open Eye Gallery's show reflect the Japanese creative community's response to this turbulent time.

Along with Ken Domon's portraits of the Hiroshima bomb survivors, one of the most moving pieces in the exhibition is Kikuji Kawada's series *The Map*, which includes images taken a decade after the atomic bomb hit Hiroshima. Discarded memorial cards, a soiled Japanese flag and pictures of the stained and flaking ceiling of the Atomic Bomb Dome are poignant fragments that make up Japan's experience of war.

After surrendering in 1945 Japan was occupied by the allied



Tokyo, 1962 by Yasuhiro Ishimoto

powers (largely by the USA) until 1952 and was transformed into a democratised state. But America's influence wasn't just in government: their products, attitudes and culture filtered through too. This tension between holding on to cultural heritage versus an embracing of modernity and the West is seen in the second room of the show.

Takeyoshi Tanuma's street scenes highlight this friction: take for example his image of an isolated young girl dressed in a mixture of Eastern and Western fashion. We see how culturally disordered life for some Japanese people was. Shigei Nagano's picture *Fashion show at the Mitsukoshi department store* shows a model in an American 1950s chic outfit set against a crowd of contrastingly dressed Japanese women – who bear sceptical expressions.

The exhibition ends with Japan in social unrest. Largely pictures of student and worker protests of the 1960s, this section spotlights how the Japanese were redefining themselves. Eikoh Hosoe's

Ordeal by Roses also illustrates how a more experimental way of seeing the world was emerging, which helped pave the way for the Provoke generation of the



The Map, The A-Bomb Memorial Dome and Ohta River, 1960-65 by Kikuji Kawada

1970s with their 'rough, blurry, out of focus' style.

Despite being a well-documented period, this is one of the first shows of

its kind in the UK, giving a predominately Western audience the chance to see a part of Japan's metamorphosis into the economic superpower it is today.

METAMORPHOSIS OF JAPAN AFTER THE WAR

runs until 26 April at Open Eye Gallery, 19 Mann Island, Liverpool L3 1BP; openeye.org.uk. Admission free.



Fashion show at the Mitsukoshi department store, Nihonbashi, Tokyo, 1956 by Shigeichi Nagano © Shigeichi Nagano

AMERICAN CONNECTION

Keith Taylor's most recent series, *The Badlands*, transcends typical landscape images by capturing the complex spirit of this magnificent and dense land. He talks to Susan Burnstine about a place that never tires him.

During a time that admirable printing is often measured by the accuracy and efficiency of digital output, it's endlessly inspiring to experience one of Keith Taylor's masterful prints first hand.

Whether printing for himself or for a countless list of renowned photographers, he is considered one of the finest printmakers in silver, platinum, gum dichromate or polymergravure. But what is most remarkable about Taylor is that he's also a respected fine art photographer in his own right.

Originally born in Bromley in England, Taylor first fell in love with photography at the early age of seven when he and his brother were both given Kodak Instamatic cameras as gifts.

Initially he aspired to become a cinematographer, but in a twist of fate he ended up working as a printer in a London studio. Following a stint as an assistant photographer, he realised there were a great number of talented photographers vying for the same jobs, so he began to concentrate on printmaking instead.

Taylor immersed himself in the art of printmaking and by the mid 1980s he opened a professional lab, which catered mostly to advertising, editorial and fashion photography. In time, the focus of the lab slowly shifted to printing portfolios and exhibitions. Taylor credits three mentors for his success: Roy Snell, Ron Bagley and Bill Rowlinson. He says, 'I've always maintained that Roy taught me how to print from the heart, Ron taught me the business

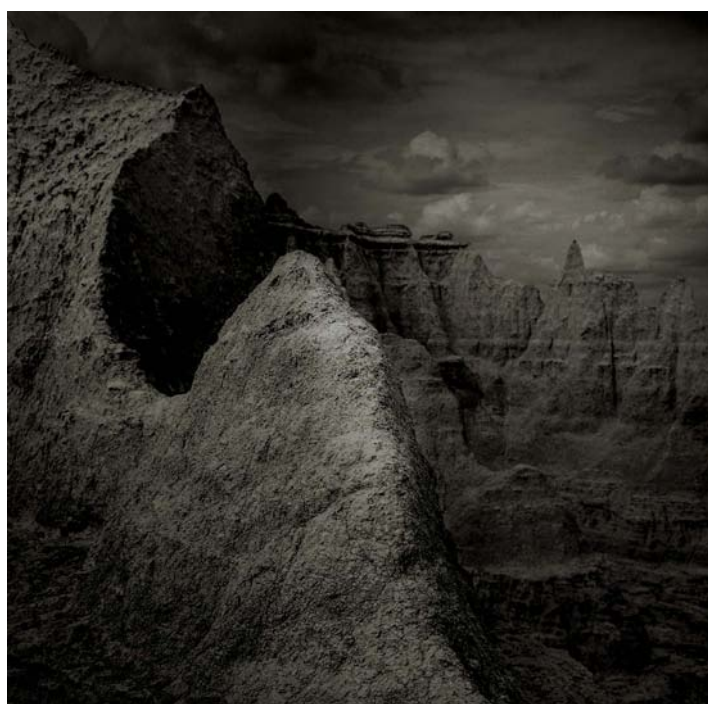
side of printing and Bill's advice was to never compromise and stay true to yourself.'

In 1996, Taylor left the UK and moved to Minneapolis with his wife (photographer Beth Dow) and in addition to establishing himself as one of America's most respected printmakers he has earned a number of grants, awards and exhibitions for his fine art photography. Taylor's seminal series, *Dark Matter*, received endless accolades and was published as part of the Minnesota Center for Book Arts/Jerome Foundation Mentorship Program series in 2011.

His most recent series, *The Badlands*, transcends typical landscape images by capturing the complex spirit of this magnificent and dense land. As this body of work remains

ongoing, he explains that he never thought of it as having an end. 'It's one of those unique places that keeps pulling me back whenever I get the chance – and whatever the time of year, day or season it's constantly changing,' he says. 'I never tire of going there.'

Taylor was inspired to create images in this area of South Dakota based on the name of Badlands alone. 'It has that air of doom and gloom about it, darkness and oppression, so I immediately felt drawn towards it,' he says. 'I had seen photographs before I made that first trip but nothing could prepare me for the immense scale of the area. I find it incredible how the flat prairie can morph into the desolate Badlands and then change just as quickly into what is Custer State Park.'



'It's one of those unique places that keeps pulling me back whenever I get the chance – and whatever the time of year, day or season it's constantly changing,' he says. 'I never tire of going there.'



While *The Badlands* series stands out as being unique in subject matter for Taylor, the thematic undertow of his imagery remains consistent with his first body of work in that he has always been drawn to mysterious and dark inclement weather and thunderstorms along with gothic horror. He admits, 'It's probably rooted in me growing up watching old black & white films like Alfred Hitchcock's *Rebecca*, *The 39 Steps*, *Brief Encounter* – any of those British films from the 1940s and 1950s when Britain was at its darkest.'

Taylor shot *The Badlands* images with a Rolleiflex 2.8F or 3.5F using Ilford Delta 400 which he rates at 200, then processes in PMK Pyro as he feels this developer 'has the ability to hold subtle separation, especially in the highlights, while still retaining detail in the shadows.' The final platinum-palladium

prints are exquisite at 10x10in in an edition of 15 plus proofs.

Currently Taylor is working on another series in the Boreal forest

of Northern Minnesota using a Mamiya 7. He plans to print the pictures as small silver images.

▣ keithtaylorphoto.com



EXHIBITIONS USA

ANDOVER

ADDISON GALLERY OF AMERICAN ART

Until 31 July

Light/Dark, White/Black

– featuring Ray Metzker, Roy

DeCarava, Sol LeWitt and Josef Albers

▣ andover.edu

CHICAGO

CATHERINE EDELMAN GALLERY

Until 3 July

Ysabel LeMay: Gracia

▣ edelmangallery.com

DURHAM

CENTER FOR DOCUMENTARY STUDIES

Until 18 April

Veiled Rebellion:

Women in Afghanistan

Photographs by Lynsey Addario

▣ documentarystudies.duke.edu

CHRYSLER MUSEUM OF ART

Until 14 June

Shooting Lincoln

Featuring work from Mathew Brady and Alexander Gardner

▣ chrysler.org

FORT WORTH

AMON CARTER MUSEUM

Until 23 August

Like Father, Like Son:

Brett Weston and Edward Weston

▣ cartermuseum.org

HOUSTON

CATHERINE COUTURIER GALLERY

Until 25 April

S Gayle Stevens

▣ catherinecouturier.com

PORTLAND

BLUE SKY GALLERY

Until 31 April

Cheryle St Onge: 2014 Critical Mass Exhibition Award, Natural Findings

▣ blueskygallery.org

SAN FRANCISCO

DE YOUNG MUSEUM

Until 19 July

Janet Delaney: South Of Market

▣ deyoung.famsf.org

FEATURE

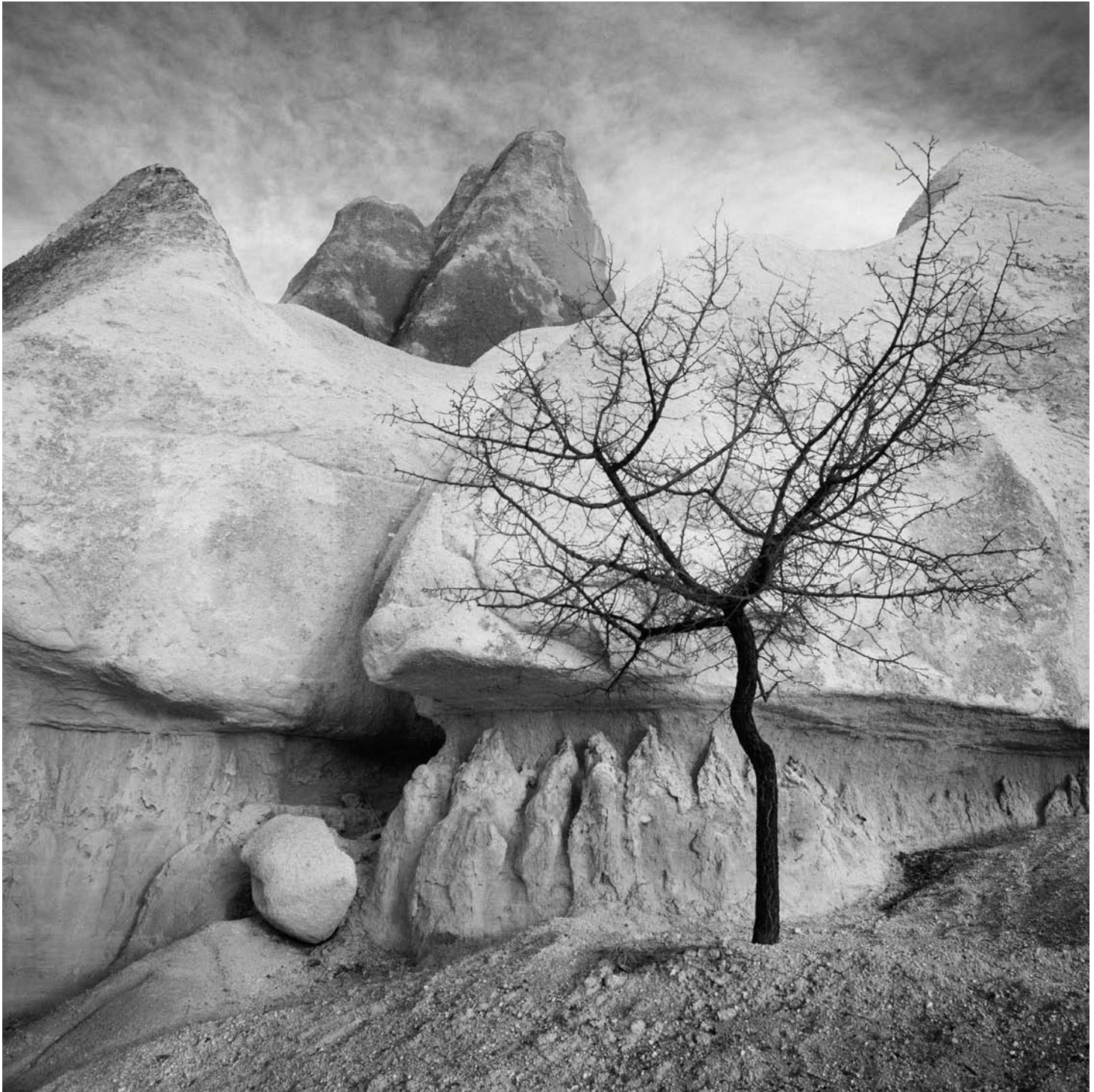
AN ANONYMOUS PLACE

Landscape and travel photographer **Bruce Percy** is best known for his colour work, but recently he has been creating more pictures in black & white. He talks to Mark Bentley about his fascination with textures, tones, shapes and patterns.

All images © Bruce Percy



'Why does it have to be a picture of an iconic landscape? Why can't it be an anonymous place?'



MARK BENTLEY You've been taking pictures for many years, but it's only recently that you've been working in black & white.

BRUCE PERCY *For a long time I really struggled with black & white because I think it's a lot harder to do well than colour is. I think a lot of beginners push up the contrast and they think it looks really exciting, but you learn as you go along that that kind of image is quite hard to look at for more than a couple of minutes. It becomes quite fatiguing, everything is shouting at you. A really good image doesn't get tiresome to look at because there's much more subtlety to it. The person who crafted it is doing it in such a way that they are pulling your eye around.*

MB Some of your most interesting B&W work was taken on the Isle of Harris in Scotland. What's so special about the area?

BP *I've been thinking for a long time that people don't know what their style is and they don't know how they are evolving. But if you are lucky in your development as an artist you might just come across a certain landscape at the right time that helps you push in the right direction.*

So I went to Bolivia in 2009 and there was almost nothing there. It got me thinking more about colour, simple shapes and abstracts because you're not really looking at mountains and trees and sea and iconic locations, you're just thinking about shapes and patterns. ›



◀ *When I came home I went to Harris and went round thinking: oh this is actually a bit like Bolivia. When you look at Harris there's a lot of emptiness there. There are a lot of big beaches, but there's not really anything like an iconic mountain or a well-known tree, so you have to think about shapes and patterns.*

If you were visiting the Eiffel Tower then that's what you'd photograph. But why does it have to be a picture of an iconic landscape? Why can't it be an anonymous place? Why can't it be just about texture and tone? That's what Harris is about.

MB An interesting thing you mention on your website is about how our choice of words can affect our attitude to making pictures.

BP *I was talking to a friend who runs workshops and he kept using words like 'strive' and 'challenge' and I said I really don't believe in that. I think it just flows, and when it's not flowing and there's a blockage then it's time to stop and give it a rest. Stop fighting something that's clearly not working for you.*

Photography is like a metaphor for life sometimes. I've been in jobs in the past where I shouldn't have been in them, I should have got out



much sooner. I've been on shoots where I've just known it isn't working for me. Rather than beating yourself up or pushing yourself forward, you're better to go and have a cup of tea!

MB One of the ways you are different from many of your contemporaries is that you shoot film.

BP *I did try digital for about a year, back in 2007, and occasionally I am tempted by it. In theory you can do more with a digital camera but there's a whole process of working with film that I really like.*

I find I'm more mentally engaged with the image because I'm painting a mental picture in my head of how I think it's going to render. I'm working on the dynamic range and I'm trying to figure out where all the tones are. I really like that. I think the picture is sitting in my head more.

MB Do you think film is part of your visual signature?

BP *Every time I've tried to shoot digitally it doesn't look the same. I can't seem to get the colours right. It's maybe too precise. I've been >*



◀ *using my equipment for a long time now and there's a workflow that I like, and I'm not bored with it yet. I don't need to shake things up. I've found my coal seam and I'm mining it.*

MB Have you had much reaction to the B&W pictures?

BP *Yes, it's very interesting hearing them. They've all been quite nice, but I don't really hold much weight with what people say any more. When you start off and someone says they like your images – that's great, we all need an audience. But there comes a time,*

especially if you're running tours regularly, that you get people telling you different opinions about your stuff all the time, and you suddenly find the reason why they like one of your images is completely different from the reason you like it. You start realising that it doesn't really matter what other people think. You've just got to do it because you like doing it. You're doing it really for yourself.

So long as I'm still happy about where I'm going with my work then that's going to keep my enthusiasm. When I get people saying they like things, that's really nice, but I think I'm just doing it because I'm doing it. >



'You start realising that it doesn't matter what other people think.'

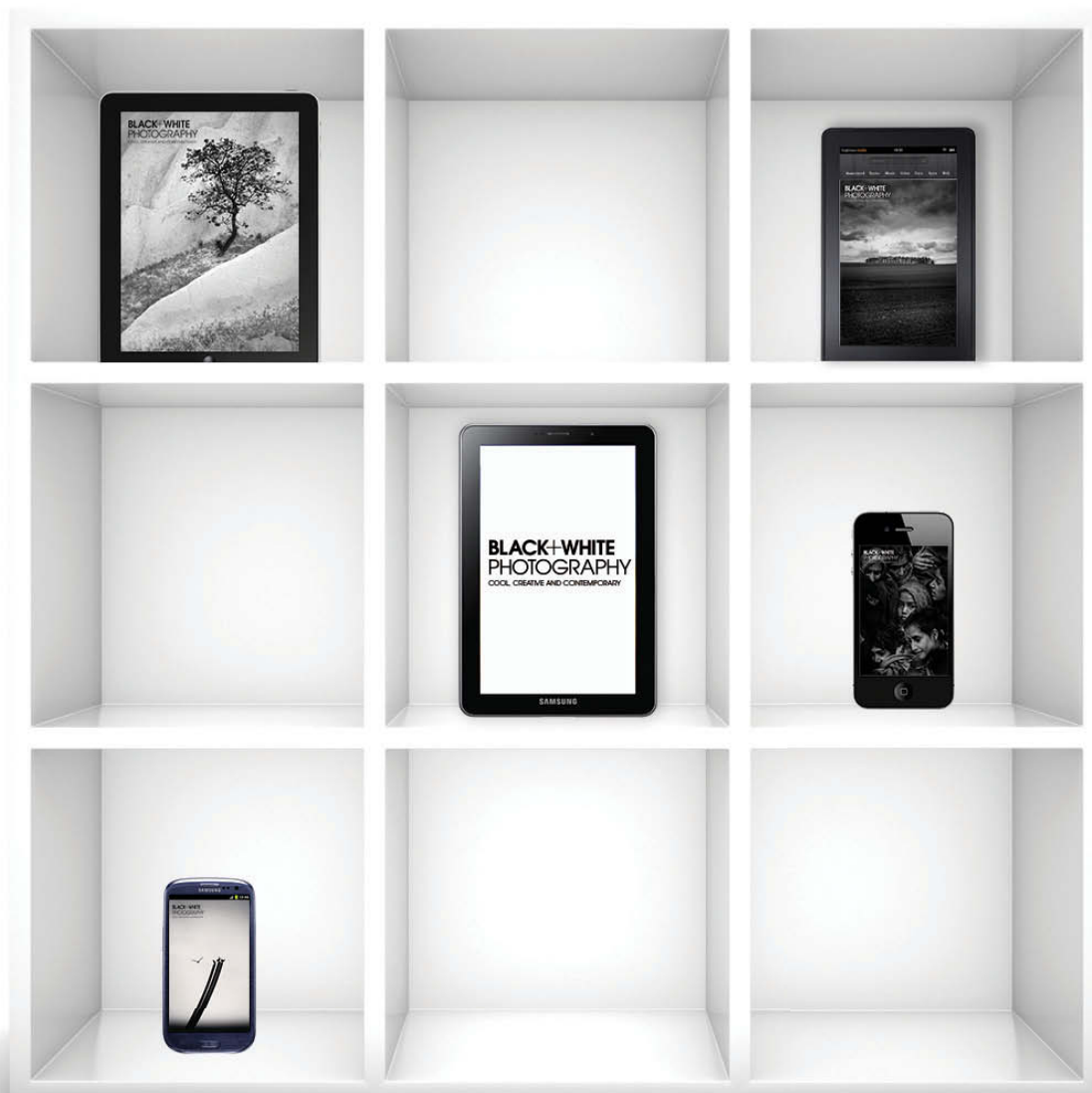


PROFILE

Bruce Percy worked as a musician before becoming a photographer and now travels the world shooting on Hasselblad, Mamiya, Contact and Ebony cameras. He runs photography workshops and tours in Scotland, Iceland, Norway and South America.

brucepercy.co.uk

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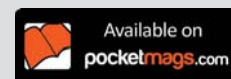
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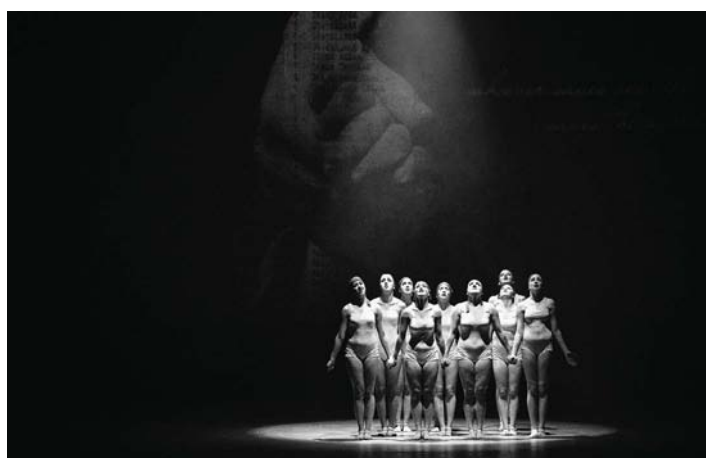
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CHARLES' KIT

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► EF 70-200mm f/2.8L IS II USM lens





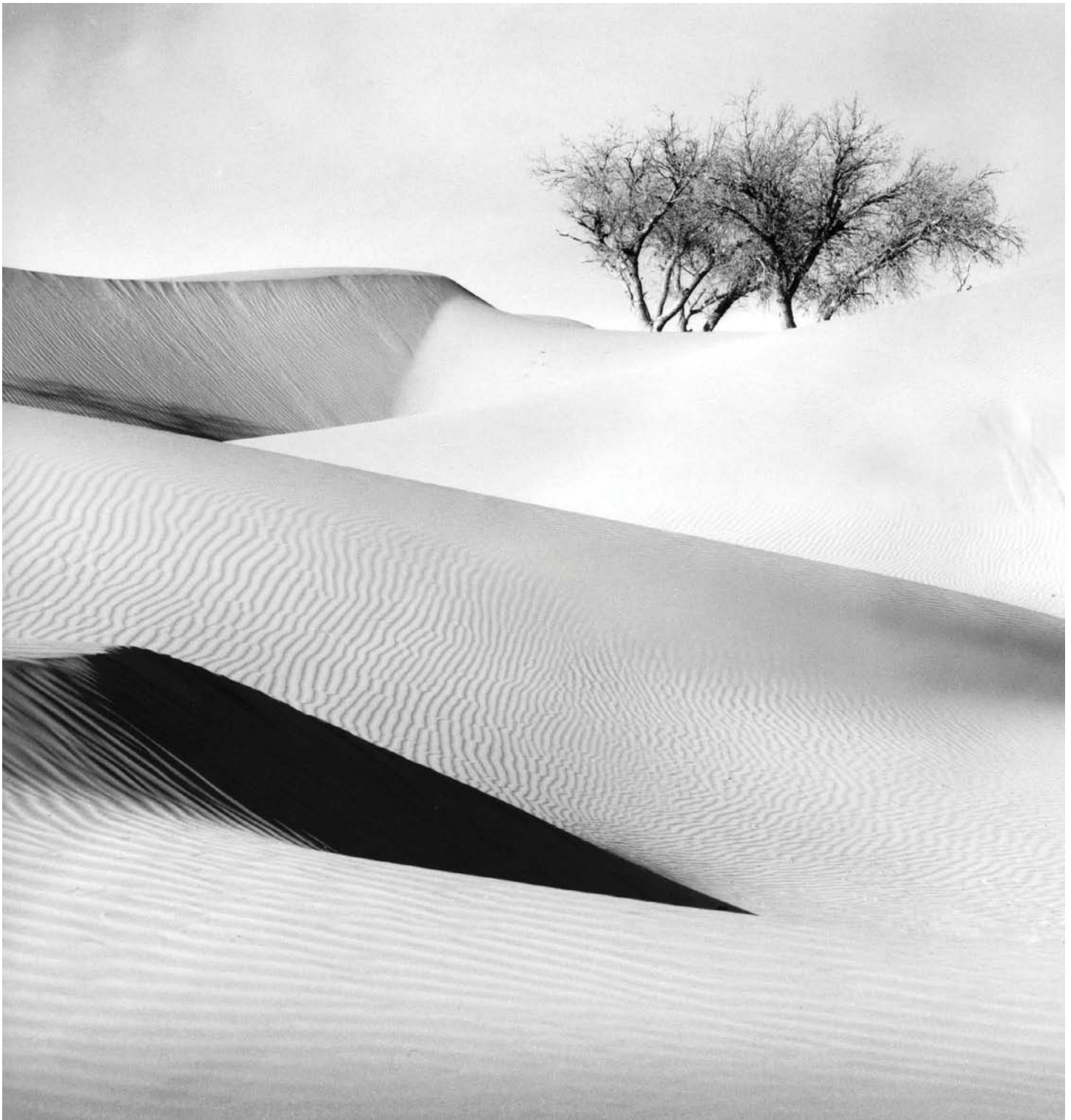


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DALANG'S KIT

- ▣ Hasselblad 503CX with Carl Zeiss Sonnar CF 150mm f/4, CF Planar 80mm f/2.8, CF Distagon 50mm f/4
- ▣ Kodak T-Max 100 B&W film





© Tony Fagan

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TONY FAGAN

TONY'S KIT

▣ Nikon D90

▣ Nikkor 70-300mm VR f/4.5-5.6G lens

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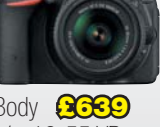
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PHOTO PROJECT WINNER

Velar Grant is this month's winner with his reportage of a religious festival in his native Poland. Velar wins a £100 voucher from Hahnemühle.

Turn to page 66 to discover this month's project.



'People travel to Grabarka in Poland by car, bike, canoe, bus, train and, of course, on foot to the Holy Mountain for the feast day of The Spas (The Day of Transfiguration of the Saviour) on 19 August. I decided to document the event – for me it was a very personal project. I was born in the region to an ethnic minority family and feel a strong connection with my small community. We live peacefully in Poland, valuing our orthodox faith, own language and culture. I tried to capture the atmosphere of this unique event, to show others why modern orthodox followers give a week of their lives to walk hundreds of kilometres through dust, sweat and pain.'





TRAVELS THROUGH CHINA

A new book charts the story of an extraordinary explorer and photographer. **Isabella Bird** was one of the best-selling travel writers of her day. In this extract, we look at the importance of photography to her.

Isabella Lucy Bird was one of the most remarkable and high profile travellers of the Victorian age, with a reputation for tenacity and curiosity. She travelled widely in Canada, America, Hawaii, Japan, Malaysia, Persia, Kurdistan, Morocco, Tibet, Korea and China.

Her travels began in 1854 and her last one was in 1901. As a writer and photographer she recounted her remarkable experiences to a devoted readership; whether climbing volcanoes or washing her photographic plates in the waters of the Yangtze.



Portrait of Isabella Bird taken in Edinburgh by Elliot and Fry.

Photography became an 'intense pleasure' for her and was something she pursued even under very challenging conditions. She describes the feeling photography gave her in a letter to her publisher, John Murray, written as she was preparing to return from the Far East in 1897:

'I must confess that nothing ever took such hold of me as photography has done. If I felt sure to follow my inclination I should give my whole time to it.'

The joy she experienced when creating a photographic print was something she wanted to share with others, regardless of

rank or status, from the itinerant trackers employed to haul her boat up the Yangtze rapids, who initially thought she kept a black devil in the camera, to members of the Church Mission Society with whom she stayed, using their guest bedrooms as improvised darkrooms.

Isabella's ability to produce high quality negatives in the field gives an indication of the level of her skills. She could produce film negatives with great success, and was using them in the rarefied air of the slopes around the village of Mia-ko, where the >



Village on the Yangtze.

Carrying wine in Raffia Basket. 65. 33.



Wine carriers.



A Heshui family, Ku-erh-Kio.



Chinese officer and spearmen.



Gala headdress.

celluloid films emitted sparks when they were separated.

Here she describes how she passed her time in the evenings after a full day's travelling:

'...above all, there were photographic negatives to develop and print, and prints to tone, and the difficulties enhanced the zest of these processes and made me think, with a feeling of complacent superiority, of the amateurs who need 'dark rooms', sinks, water 'laid on', tables and other luxuries. Night supplied me with a dark room; the majestic Yangtze was 'laid on'; a box served for a table; all else can be dispensed with.'

She went on: 'I found that the most successful method of washing out "hypo" was to lean over the gunwale and hold the negative in the wash of the Great River, rapid even at the mooring place, and give it some final washes in the filtered water. This chilly arrangement was only possible when the trackers were ashore or smoking opium at the stem. Printing was a great difficulty, and I only overcame it by hanging the printing-frames over the side. When all these rough arrangements were successful, each print was a joy and a triumph, nor was there disgrace in failure.'



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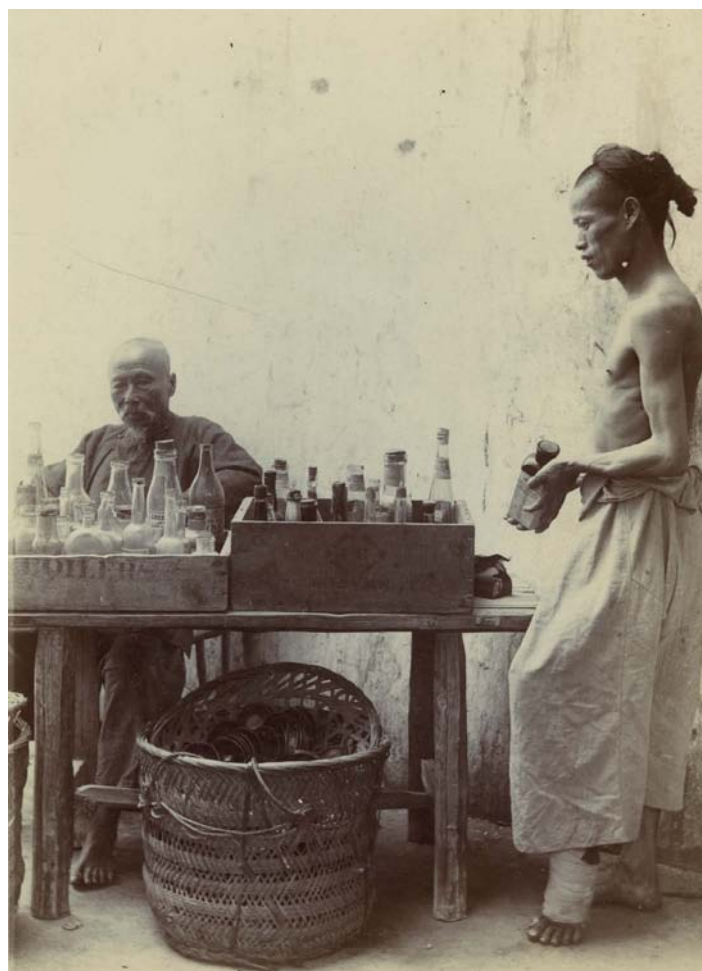
Isabella Bird – A Photographic Journal of Travels Through China 1894-1896

by Deborah Ireland is published on 17 March by Ammonite Press, price £25.

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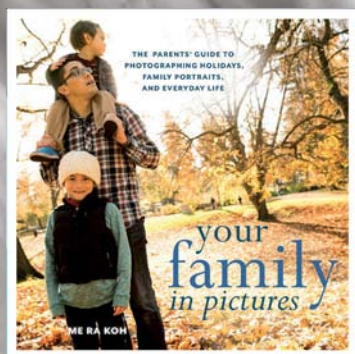
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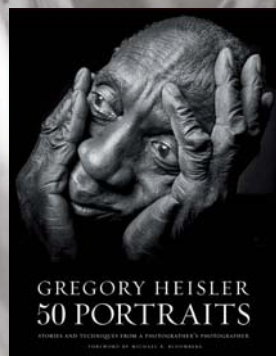


Bottle seller and hospital patient.

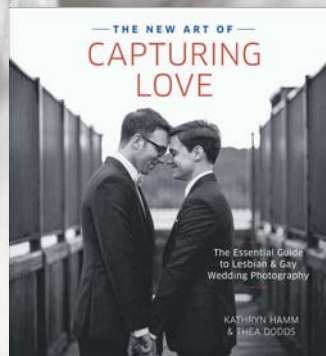
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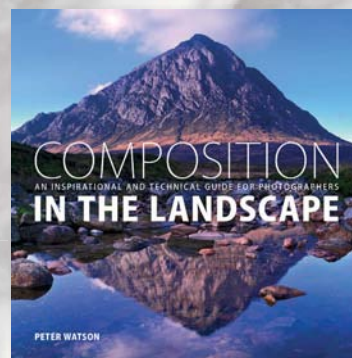
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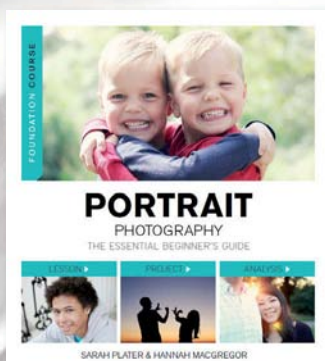
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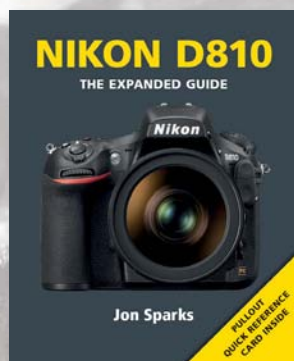
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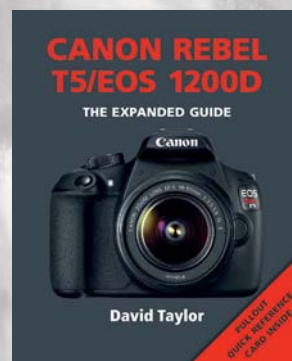
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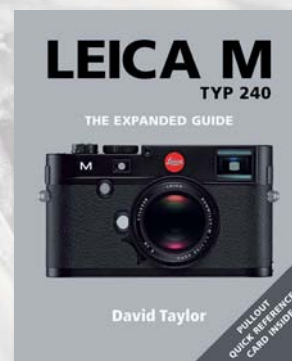
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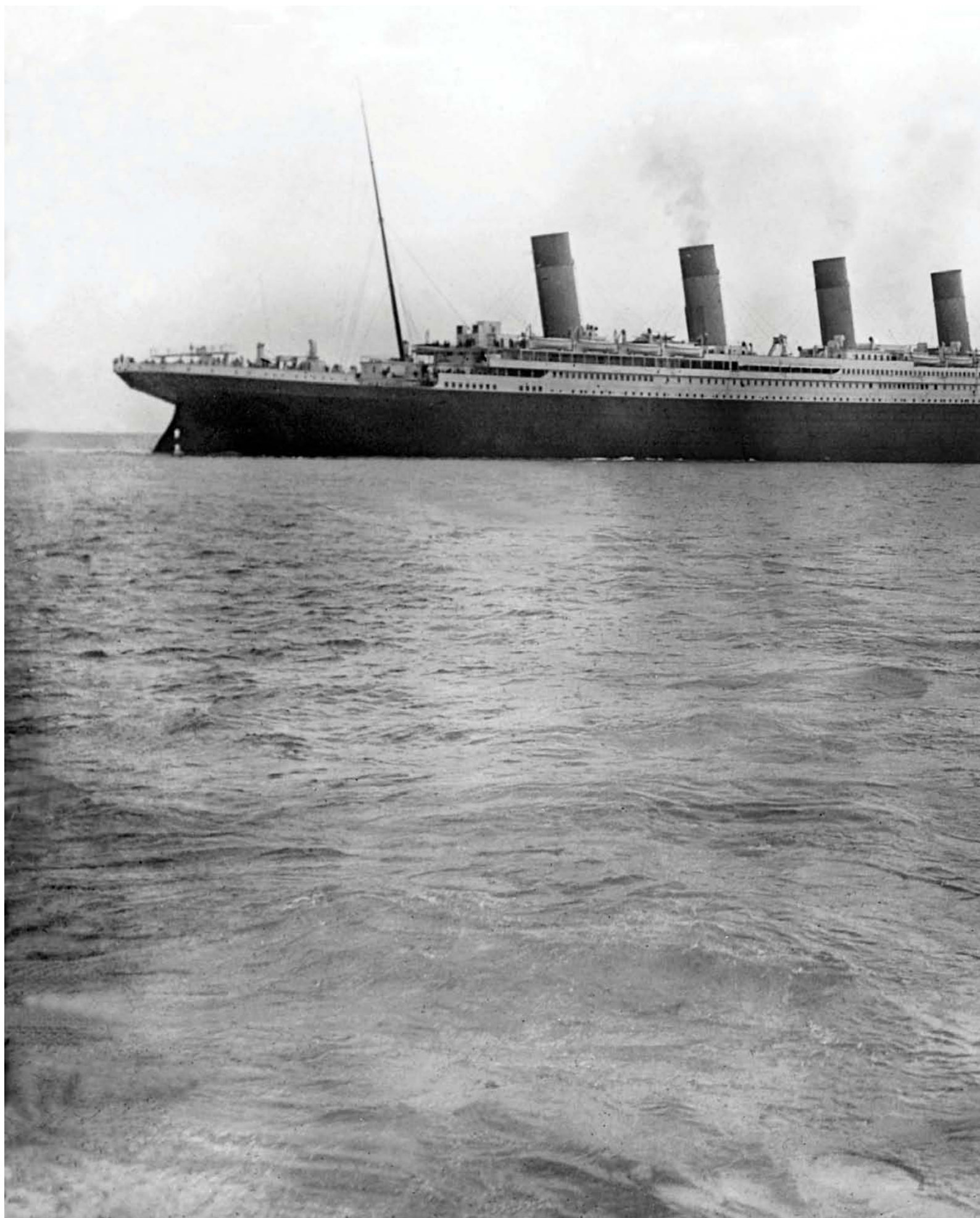
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FEATURE

All images © Frank Browne

A DEDICATED LIFE

In a new book published by Yale University Press we discover the talents of Jesuit priest and photojournalist **Frank Browne**. Colin Ford reports on an extraordinary man who produced some of the most fascinating photography of the early 20th century.

45
B+W

Frank Browne's last picture of the Titanic as it steams away from Cobh.



In 1867, when the pope of the time, Leo XIII, wrote his *Ars Photographica*, a poem in praise of photography, the world had known about photography for less than 30 years. The poem – and perhaps its suggestion of a papal endorsement – may at least have partly inspired the Roman Catholic Bishop of Cloyne, in southern Ireland, to give his 17-year-old orphaned nephew, Francis (Frank) Browne, a box camera. The year was 1897, and such relatively portable cameras had been on the market for less than a decade.

When the 18-year-old Frank set off, with an elder brother, on a grand European tour a year later, he naturally took his camera with him. He seems to have taken every opportunity to study artworks in the places he visited as well as after the tour, when he spent some time in London.

He then returned to Italy for three years to study art in Venice and Florence – two cities absolutely crammed with masterpieces of painting, drawing and sculpture. The

very large number of fine photographs in a new book, *Frank Browne: A Life Through the Lens*, featuring his extensive imagery, demonstrates that he learned lessons from the Old Masters.

Had Frank not felt a vocational call to be a member of the Society of Jesus (a Jesuit order), he might well have taken up the then relatively new profession of photojournalism (photographs could not be reproduced in newspapers until the 1880s). Despite the fact that he seems to have had to abandon photography for two or three years after he became a Jesuit novice, he soon showed considerable skill at compiling detailed reports of events in pictures and words. He also seemed to have that vital qualification for a successful journalist – the ability to be in the right place at the right time.

Right **Self-portrait reading the *National Geographic* near Brittas, Co Dublin.**

Below **Mending the road, Gillingham, Norfolk.**





Infantry at Ypres, Flanders, August 1917.

'Had Frank not felt a vocational call to be a member of the Society of Jesus (a Jesuit order), he might well have taken up the then relatively new profession of photojournalism.'

In 1912, Frank received another gift from his generous and apparently rather well off uncle. Bishop Browne's Catholic cathedral at Cloyne overlooked the harbour at Cobh (then known as Queenstown), where Francis had already taken photographs of the White Line's Royal Mail steamer Adriatic. The bishop's gift this time was a first class ticket for the first few days of the maiden voyage of the ocean liner whose tragic end has come to assume almost mythical status – the Titanic. On 10 April 1912, Frank caught a train from London's Waterloo station to Southampton, armed with a small Kodak folding camera.

The Titanic had two ports of call before it set out across the Atlantic for New York – Cherbourg and Cobh/Queenstown, which was as far as Frank's ticket took him. In that five-day voyage, he took what was to become the most complete on-board record of that fateful ocean liner. >



Golden youth of Tipperary: photographer at Golden National School, Co Tipperary, November 1929.



Live wires, Post Office linesmen, Emo, Co Laois.

◀ The results, clearly intended to show as much detail as possible of life in what was then the largest ship in the world, are extremely well observed, technically proficient and full of information. They also reveal a steady progress from fairly mundane visual documentation to considerable artistry, as Frank's final powerful and dramatic image of the liner steaming away

from Cobh to her doom demonstrates.

After the Titanic sank, and some 1,500 passengers and crew had died, the press devoured as many of Frank's unique photographs as possible. The tragedy was front page news all over the world, and his pictures were the closest newspapers could get to what it was like to be a passenger on the ill-fated liner. More than a century later, they still are.



Window shopping, Kodak's shop window, Grafton Street, Dublin.

Frank Browne also had a way with words, and I rather wish he had written more about his time aboard the Titanic than the account published years later in the magazine of his old secondary school. Take, for instance, this simple but telling description of the sense of scale he felt when he found himself boarding this Goliath of the seas and climbing three flights of stairs: 'Left and right stretched a wall of steel that towered high above the roof of the station that we had just left. We were about 40ft above the quay level, and yet scarce halfway up the side of the ship. Below us the people looked tiny, while 120 yards aft we could see the second class passengers crossing the gangway into their portion of the ship.'

Elsewhere in his account, Browne's journalistic instinct is apparent. Before the



O'Connell Street from Elvery's, Dublin 1942.

Titanic even left Southampton it looked as if there might be an accident when another liner broke free of its moorings and drifted towards the Titanic: 'A voice beside me said, ▶



Acrobat, Limerick.



Self at Maison Prost hairdressers, St Stephen's Green, Dublin.

◀ “Now for a crash,” and I snapped my shutter.’

In 1926, after further adventures in Germany and Australia, Browne settled into a rather less eventful life as a Jesuit, travelling all over Ireland to preach. He used a camera everywhere he went,

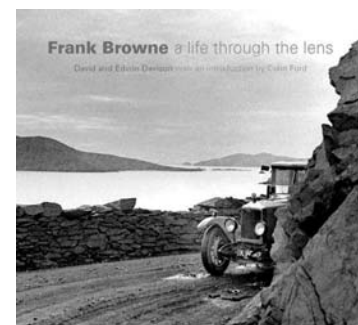
photographing people, places and things with an increasingly sophisticated, observant – and often gently humorous – eye. This prodigious output was probably helped by the fact that, whether because of the fame of his Titanic pictures or because

he often contributed to the Kodak magazine, Kodak supplied him with constant free film.

Father Francis Browne is fated to be best remembered for the unique and unforgettable images he took during those few days aboard the doomed Titanic. But this new book shows he deserves a rather wider place in photographic history. The rediscovery and restoration of his huge treasure trove of photographs is one of the most satisfying results of today’s increasing study and archiving of the history of the medium.



The Customs Post at Muff, Co Donegal.



Frank Browne: A Life Through the Lens
edited by David and Edwin Davison,
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A MODERN EYE

In the first of her new series for Black+White, Shoair Mavlian, assistant curator of photography at Tate Modern, introduces the photography of **Ursula Schulz-Dornburg** – and reveals the thrill of researching and acquiring new material for a major public gallery.

All images © Ursula Schulz-Dornburg



Erevan-Gymri, 2004.

Ursula Schulz-Dornburg's series *Bus Stops in Armenia* is one of her seminal works, highlighted by its obscure subject matter and repetitive aesthetic approach, but for me this work holds great significance for another reason – this series was the first acquisition I researched upon starting at Tate Modern in 2011, and late last year I was thrilled to be able to install the work in our collection galleries at Tate Modern with the artist Ursula

'Primarily working in black & white, her photographic series explores the intersection between architecture and found sculptural forms in the world around us, often focusing on details of the everyday landscape which have been overlooked or forgotten.'

Schulz-Dornburg alongside me. As we hung the gallery, it was a rare moment as a curator, in which the museum process is experienced full circle, from the first early stages of research, to acquisition, through to hanging

the work on the wall ready for the public to enjoy.

Born in Berlin in 1938, Ursula Schulz-Dornburg has been making conceptual photographic series since the late 1970s and although she has had solo

exhibitions in Europe and the United States, her work is still little known outside of her native Germany. Primarily working in black & white, her photographic series explores the intersection between architecture and found sculptural forms in the world around us, often focusing on details of the everyday landscape which have been overlooked or forgotten. Schulz-Dornburg is interested in capturing these structures in their various states of decay, documenting them perhaps for the last time before they are gone forever.



Echmiadzin-Erevan, 2002.

Her projects are research based, driven by strong conceptual ideas which evolve over time and materialise through research into themes of history, politics, contested landscapes and cycles of time and decay. No stranger to adventure, to realise these projects Schulz-Dornburg travels to many obscure locations, such as Saudi Arabia, Iran, Iraq, Kazakhstan and Armenia.

In *Bus Stops in Armenia* Schulz-Dornburg returned several times to the small landlocked country between 1997 and 2005 and over this seven year period documented what was left of the concrete bus shelters, a relic left over from the failed Soviet regime. Built in the 1970s and 1980s during the golden age of Soviet construction, the bus stops are a symbol of creativity and spectacle in utilitarian, >



Armavir-Yervandashat, 2002.



Erevan-Sevan 2002.

functional structures and sit at odds with the otherwise mass-produced nature associated with Soviet-era industry.

No two bus stops are the same, each having been thoughtfully designed by a different architect. Perhaps under the guidelines

of the more experimental the better, the shelters sit proud in an otherwise vast and seemingly empty landscape. For Schulz-Dornburg the physical structures are important but don't tell the whole story, notably she is equally interested in the

way these structures are used by the public, how they fit into the urban and rural landscape and how they hold important significance to the world around them. Despite being in various states of decay, the bus stops are still very much

in use – with a very limited rail network the bus routes, which weave across the country from north to south, east to west, provide a vital part of the country's infrastructure. As Schulz-Dornburg encountered each bus stop she photographed



Sevan-Dilijan, 2001.



Sevan-Shorja, 2001.



Erevan-Sevan 2002.

it as she found it, often with people present to highlight its importance as a functional building. For Schulz-Dornburg this was key in focusing on the ongoing relationship between the functionality of architecture in society and the skewed relationship between function and mass use, and between intention and effect.

A group of 15 of these bus stops are currently on display at Tate Modern paired with sculptural works by Charlotte Posenenske (1930-1985) whose work resembles standardised architectural units using industrial methods of production.

'Perhaps under the guidelines of the more experimental the better, the shelters sit proud in an otherwise vast and seemingly empty landscape.'

Showing photography integrated alongside painting and sculpture is key to our approach to the medium, and how we collect and display photography at Tate. This also allows us to look at photography differently, for example Schulz-Dornburg's work also has a strong sculptural

element due to the way the work is installed in large grid-like installations, while at the same time this specific style of installation also reflects the seriality seen in conceptual photography.

As curators we strive to introduce interesting artists to a wider audience and bringing Ursula's work into the Tate collection is an example of how we have been able to do that. From those very early days in 2011 where we spent a fantastic two days looking through her work together in her studio in Düsseldorf, to hanging her work in the gallery at Tate Modern, it has been an extremely fascinating and rewarding experience.

YOU MIGHT ALSO LIKE...

If you enjoy Ursula Schulz-Dornburg's *Bus Stops in Armenia* then check out the work of American photographer Mark Ruwedel (born 1954). Ruwedel's work merges documentary and conceptual approaches to image-making focusing on the ways in which geographical, historical and political situations are inscribed on the surface of the earth. For example, his series *Wendover Air Force Base: Nine Bomb Craters, Utah 1999* which documents the development and testing of nuclear bombs throughout the United States.

ON AT TATE MODERN

Structure and Clarity: Charlotte Posenenske and Ursula Schulz-Dornburg is on display at Tate Modern until the autumn and is free to the general public as part of the collection displays (Level 4: Room 9).

B&W FILM SERIES:3

All images © Eddie Ephraums

In the third part of this series on the joys of returning to film photography, **Eddie Ephraums** looks at how risk and uncertainty can be key elements in the creative process, and what it means to be photographically alive.



A wave suddenly comes crashing in and I'm up to my knees in water. There are far easier and safer ways to take a picture than precariously balancing a 5x4in pinhole camera over a gully, with a rapidly incoming tide, and waiting several minutes for the film to expose. Even then there is no guarantee the picture will come out.

A BALANCING ACT

Risk and uncertainty – not always knowing the outcome – are key elements in the creative process. They are always present with film photography and especially with a viewfinder-less pinhole film camera. A two minute exposure gave me the time to appreciate this scene and to wonder, with each incoming wave, whether my pinhole camera would survive. At least there was no concern about getting water on the 'lens'.

Shooting with a viewfinder-less film camera and trying to work out the exposure time (including reciprocity failure for the f/206 pinhole), under

constantly changing light and sea conditions, is testing me to the full. It feels as if I'm exercising unfamiliar muscles and I'm not sure which ones

or for what benefit.

This is happening in the run-up to a creativity workshop I'm leading next week. The experience is apt. It is taking me out of my comfort zone and making me feel like a participant. It's a healthy, vulnerable place to be.

Shooting film again has certainly provoked me into thinking about my photography and what I want to achieve with it. For instance, if the effects of



working with a pinhole film camera – lengthy exposures, soft focus, vignetting – can all be achieved with digital cameras or software techniques, why bother?

As I said in the first article (*B+W 173*), I couldn't think of a logical reason for using film. But in the intervening months I have noticed a shift in my relationship to image making. My approach is more conscious and considered – more

THE PINHOLE IMAGE

This is a scan and Lightroom file of one of this week's 5x4in pinhole pictures. It's not how I see the print, though. You have to imagine it on uncoated, handmade, Japanese Gampi Vellum paper that a photo workshop participant made. I've been waiting for the right image to print on it. The first platinum print I ever sold was also a pinhole picture on Gampi Vellum.

respectful. I'm less inclined to take things for granted – like last week, when the 10x8in images I shot for this article were ruined by mottled, factory-damaged film. I was

leaving for Scotland the next day and I had no chance to re-shoot. What should I do? The only option was to take a pinhole camera and some 5x4in film I happened to have.

Sometimes it's good to let life, rather than software presets, do the choosing – to let the accident participate.

If you've never shot with a pinhole film camera, would I recommend it? Absolutely!

I'd say embrace the unpredictability and uncertainty – the real joy of it. Digital photography and software solutions have encouraged us to believe we can >

'Sometimes it's good to let life, rather than software presets, do the choosing.'



© Ian Macilwain

< do anything and everything, by ourselves, wherever, whenever, however we want – and without any creative risk.

What shooting film these last few months has got me to see is not something visible. Rather, it is the sense of something latent, waiting to be revealed, not by chemical means, but through personal expression. In the past, when I shot film, I sold my photographs as artworks. Making darkroom prints was

A SENSE OF CALM

Here I am calculating the exposure, including reciprocity failure for the f/206 pinhole. By my calculations, I would have four minutes to 'meditate' on the scene while the film exposed.

In contrast to this moment of calm, a year earlier I watched a friend place his open camera bag on the rock in front of my pinhole camera here, only to see its £10,000+ worth of digital camera contents tip into the sea. There are advantages to a low-tech, low budget, film approach.

a labour-intensive process and I produced a tiny number of images a year; but with digital I started to expose hundreds, if

not thousands, more pictures yet I largely stopped printing and I completely stopped selling, and all for what? Yes,

shooting film has reminded me how artistry and alchemy, and a healthy dose of uncertainty, are what it means to be photographically complete and alive.

The lesson? It's time to get back to producing and selling my art. And who knows, the first print I sell (if I sell) might be one I shoot on the 5x4in pinhole camera. Years ago, the first ever platinum print I sold was shot that way.



Photo: Eddie Ephraums

A spread from Malcolm Raggett's *The Forgetting*,
shot locally, printed and bound at the studio.

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HOW TO SHOOT WATER

From rivers to raindrops, water is a fascinating subject. But what are the best ways to capture it in a photograph? **Lee Frost** suggests 10 ways to maximise your liquid assets.

All pictures © Lee Frost



ISLE OF SKYE, SCOTLAND

I used a 0.6ND filter for this shot, to slow the shutter speed enough to blur the waterfall but still record texture in the water.

Canon EOS 5D MKII with 17-40mm lens, 0.6ND and 0.9ND hard grad, 1/2sec at f/16, ISO 100

1 BLUR MOVING WATER

Whether it's a river, a waterfall or the sea washing against the shore, the most common way to shoot moving water is with a slow shutter speed, so it records as a graceful blur.

With waterfalls, where the water is fast-moving, an exposure time of 1/2 to 1sec is usually long enough. You can expose for longer, but if there's a lot of water flowing, such as a waterfall after heavy rain, you may find that areas overexpose and record as white (use your camera's highlight warning to check). If in doubt, try a range of shutter speeds from 1/8sec to several seconds then choose the best.

With the sea, the exposure you use will depend on the type of scene you're

photographing, the effect you want, and also prevailing light levels. To record big waves crashing against the shore, a shutter speed of 1/2 to 1sec is again ideal as it will record the explosion of water, whereas if you use an exposure of several seconds that effect will be lost. However, at dawn or dusk you may have no choice but to use an exposure of many seconds due to the low light level. If that's the case, don't worry – the longer the exposure, the smoother the effect will be, turning the sea into an atmospheric mist where waves wash against the shore.

If light levels are high and you can't manage a suitably slow shutter speed, even with your lens set to its smallest aperture (f/16 or f/22 usually), use an ND

filter to reduce the light entering the lens. A 0.6 ND filter will increase the exposure by two stops, so instead of using 1/8sec you could set 1/2, for example, while a 0.9 ND requires a three-stop exposure increase and would allow you to use a shutter speed of 1sec instead of 1/8sec.

To enhance the effect of blurred water, include solid, static features in your composition. Rocks in rivers and streams or at the base of waterfalls are ideal because the water flows around them and the contrast between blurred and sharp looks highly effective. The same applies with coastal views – record the sea washing around pebbles or boulders on the beach, or partly-submerged rocks lying off-shore.

2 USE A 10-STOP ND FILTER

If you want to take blurry water to the extreme then you'll need to buy yourself a 10-stop (or similar) ND filter – Lee Big Stopper, Hitech Prostop IR ND 10, B+W 110 3.0, to name but three. Pop one of these beauties on your lens and day turns to night. You'll need to increase the exposure by 1000x, so 1/30sec becomes 30 seconds, 1/15 sec becomes 1 minute, 1/8sec become 2 minutes and so on. In other words, you can use super-long exposures in broad daylight.

I love to use this technique on seascapes on dark, cloudy days to turn the sea to milk so it contrasts dramatically with static features such as piers, jetties, rocks, cliffs, groynes and other coastal features.

These filters are so dark you can barely see through them so you need to set up the shot without the filter on the lens – compose the scene, focus the lens manually as AF won't work through the 10-stopper, align an ND grad if you need one then take a test shot to determine the exposure. Multiply that exposure by 1000 (the examples above will give you a starting point), set your camera to bulb so you can time the exposure, pop your ND filter on the lens and fire away. It's that easy – but the results will blow you away!

SWANAGE, DORSET

A 10-stop or similar ND filter allows you to use exposures of several minutes in broad daylight. One effect of doing this is that moving water is smoothed out and takes on a silky sheen, as this image shows.

Canon EOS 1DS MKIII with 24-70mm lens, B+W 110 3.0ND, 109secs at f/22, ISO 100



3 FREEZE MOVING WATER

Although blurry water looks great, it may not always be the best option and in some situations you may decide to freeze it instead. Shots of waves crashing over a sea wall or against a rocky shore, water exploding from a geyser, or your kids soaking themselves with a hosepipe on a sunny summer's day tend to look more effective if the water is frozen, and to do that you will need a fast shutter speed.

How fast? Well, as a minimum I'd say 1/500sec, though if you can go faster – 1/1000sec, even 1/2000sec – then do so. In bright, sunny weather, achieving such high shutter speeds shouldn't pose any problems even with a relatively low ISO such as 100 if you set your lens to a wide aperture of f/5.6 or f/4. When light levels are lower, open your lens right up to its widest aperture and increase the ISO to 400 or higher.

STROKKUR GEYSIR, ICELAND

When water's moving fast you need a high shutter speed to freeze it. I used 1/2500sec here and you can see individual droplets of water backlit by the sun.

Canon EOS 1DS MKIII with 24-70mm lens, 1/2500sec at f/9, ISO 400

'When light levels are lower, open your lens right up to its widest aperture and increase the ISO to 400 or higher.' ➤



JOKULSARLON, ICELAND

The reflective nature of water makes it a very effective compositional aid. This image wouldn't work nearly as well if it wasn't for the perfect reflection of the mountains in the surface of the lagoon.

Canon EOS 5D MKIII with 24-70mm lens, 1/50sec at f/11, ISO 200

4 WATER IN THE LANDSCAPE

We may moan about the weather, but one great benefit of high rainfall levels is that water is an integral part of the British countryside, adding great interest to our landscape compositions.

Rivers and streams can be used as foreground interest, to add a sense of scale and lead the eye into a scene. This technique works particularly well if you use a wideangle lens, though a telephoto can also be useful for compressing perspective to emphasise distant curves and 'S' bends in rivers. It's worth packing a pair of wellies when heading off to shoot watery landscapes as you may find the best viewpoint is knee-deep in the middle of a stream! Where there's water you will also find reflections, especially in lakes, ponds, lochs and tarns where the water is

static. For the best results you need a perfectly still day so the water's surface is mirror-calm – though if the water is in a sheltered area you may find a calm spot even when there's a breeze blowing.

Where you have a nice reflection of the landscape and sky in the water it often pays to compose the scene symmetrically, so the far shore cuts across the centre of

the frame. This will give you a balanced composition that's easy on the eye and which also captures the calm, static nature of the scene.

When I shoot scenes like this I tend to use a weak ND grad on my lens so the reflection doesn't come out much darker than the scene being reflected.

A 0.3 or 0.45 grad is aligned so it covers everything in the top of the shot down to the shore of the lake. My camera then naturally increases the exposure so the reflection comes out lighter, while the grad filter tones down the rest of the shot so it doesn't overexpose. The key is not to over grad, otherwise the reflection will be lighter than the landscape and that defies the laws of physics!

'We may moan about the weather, but one great benefit of high rainfall levels is that water is an integral part of the British countryside.'



5 ABSTRACT REFLECTIONS

Reflections can also make successful photographs in their own right, so as well as shooting on a grand scale, it's also a good idea to ignore your surroundings and concentrate on the reflection alone.

Harbours are great locations as you get the shapes and tones of boats reflecting in the water. Rivers and lakes reflecting the surrounding scenery also work well, as do puddles and ponds. The reflections are clear and crisp when the water is flat calm, then suddenly abstract when its surface is ruffled and the shapes are distorted. Both options make great shots, and if the water isn't disturbed naturally, you can always throw a small stone in to create ripples and break up the reflection.

A telezoom is ideal for shooting reflections as you can home in on the most interesting areas and fill the frame for maximum impact. Remember to focus on the reflection itself, rather than the surface of the water. You may also need to shoot at a small aperture – $f/11$ or smaller – to record the whole reflection in sharp focus.

GRASMERE, LAKE DISTRICT

Reflections can make interesting images in their own right, and when the water's surface is ruffled they take on an abstract appearance.

Diana toy camera with Ilford XP2 Super film, 1/60sec at $f/8$

6 ICE AND EASY

Water doesn't have to be liquid to make a great subject – ice is also water, just in frozen form! Having visited Iceland numerous times in recent years, I've shot more than my fair share of the solid stuff and I love it! Big lumps of ice make ideal foreground interest and if they're

not moving you can use slow shutter speeds to blur water washing around them (see techniques 1 and 2 for more information).

Of course, you don't have to go all the way to Iceland to shoot ice. On a cold winter's day you'll find it much closer to home – in frozen

puddles, ponds and pools; in icicles hanging from gutters and roofs; in condensation on cold surfaces or raindrops on your car bonnet. Look closer and you'll discover fascinating ice patterns that make great shots if you fill the frame with a standard zoom or telezoom. ➤



JOKULSA BEACH, ICELAND
In winter, water takes on its solid form – ice – and creates a whole new range of photo opportunities. On this beach in Iceland, ice and water fight for supremacy. The water eventually wins and claims the ice back as its own!

Canon EOS 5D MKIII with 16-35mm lens, 3.2secs at $f/14$, ISO 100

< 7 WATCH YOUR EXPOSURES

Water reflects light like mad, so if there's a lot of it in the frame or you're including highlights on water, your camera's metering system can easily be fooled into underexposure.

My approach in tricky situations is simple. I tend to take a test shot in aperture priority with no exposure compensation applied and check the image and histogram. If the shot is underexposed (histogram weighted to the left) I dial-in +1/3, +2/3 or +1 (or in extreme situations up to +2) stop of exposure compensation and reshoot. I then check the image/histogram again and repeat if necessary.

Sometimes underexposure can be a bonus, so don't be too eager to override your camera's metering system. If you include water in the background on a photograph and there are highlights on it, any solid objects between you and the water will record as silhouettes. Boats and windsurfers on the water, or people and trees on the shore, make great silhouettes against sparkling water.

Overexposure can also work when water forms the background to your main subject. By gradually increasing the



FROM HOLY ISLAND, NORTHUMBERLAND

Water takes on a metallic appearance when sunlight shimmers across its surface.

For a shot like this, your camera's metering system normally gives you a perfect exposure.

Canon EOS 5D MKIII with 70-200mm lens, 1/3200sec at f/9, ISO 200

exposure to +2 or even +3 stops over the metered exposure, you'll overexpose the

water until it becomes white to create an atmospheric high-key effect.



8 PHOTOGRAPHING RAIN

The easiest way to capture the effect of falling rain is by shooting into the sun and against a dark background, so the raindrops are backlit, and using a shutter speed of 1/30sec or slower so the droplets record as glistening streaks.

The same applies if you want to photograph your kids soaking each other with a garden hose, or to add interest to plant and flower portraits – with the latter you can set up your props so they're against a dark, shady background, wait for the sun to come out, then use a watering can to mimic rainfall and shoot towards the sun.

If the sun refuses to make an appearance you can capture rain in other ways – splashing in puddles, dancing on the surface of rivers and lakes, or dripping off plants and trees. Wet streets after rain also make great mono subjects and if you shoot at night there will be lots of reflections in the wet surfaces to add contrast to your shots.

VENICE, ITALY

Rain is usually a photographer's worst enemy, but it can also be your friend. I love shooting urban locations at night after rain, when wet surfaces reflect man-made illumination to create contrasty studies in light and shadow.

Lubitel 6x6cm camera with 80mm lens, Ilford XP2

Super film, 2secs at f/16, ISO 400

9 MOVE IN CLOSE

Water droplets make fascinating patterns if you move in close and fill the frame. After a bout of rain, go outside with your camera and look for raindrops. Your car will be covered in them and so will every leaf, flower and blade of grass in your garden. Water droplets created by rainfall or condensation also gather on windows, which you can then backlight to reveal interesting patterns.

If you can't find watery patterns, create your own by spraying water on to a suitable surface using a plant mister. As well as patterns of droplets, also look for a single drop of water dangling precariously from the end of a leaf or petal.

If you want to get in really close, a lifesize (1:1) macro lens will be required. Alternatively, fit extension tubes or cheaper supplementary close-up lenses to a standard 50mm lens or standard zoom so you can focus down to just a few centimetres.



PINGVELLIR, ICELAND

Never one to miss a photo opp, this close-up of raindrops on an aluminium table was captured outside a café in Iceland. The customers inside thought me and my workshop group were bonkers, but they couldn't see what we could see!

Canon EOS 5D MKIII with 24-70mm lens, 1/320sec at f/8, ISO 400



ILE AUX CERFS, MAURITIUS

Light and weather totally define the mood of water. In this scene it looks dark and threatening due to the storm clouds gathering overhead, yet behind me was a tropical beach scene of sublime beauty!

Canon EOS 5D MKIII with 17-40mm lens, 1/250sec at f/8, ISO 100

10 GET THE LIGHT RIGHT

The appearance and mood of water is determined by the time of day and prevailing weather conditions. In sunny weather under clearer skies, rivers, lakes and the sea tend to look very blue, whereas on a cloudy day they appear grey and drab. Early or late in the day, water takes on an attractive warm cast while

at sunrise and, more likely, sunset, it can shimmer like liquid gold. Colour is of no real relevance when your end goal is a monochrome image, but it does alter the tone of the water when you convert the image so it needs to be considered.

The position of the sun also plays an important role. When it's almost

overhead around midday a glassy, highly reflective finish is produced, with lots of tiny highlights dancing on the water's surface. But during the morning or afternoon, when the sun is at a low angle, light rakes across the water's surface, texture is revealed and you get much better results.

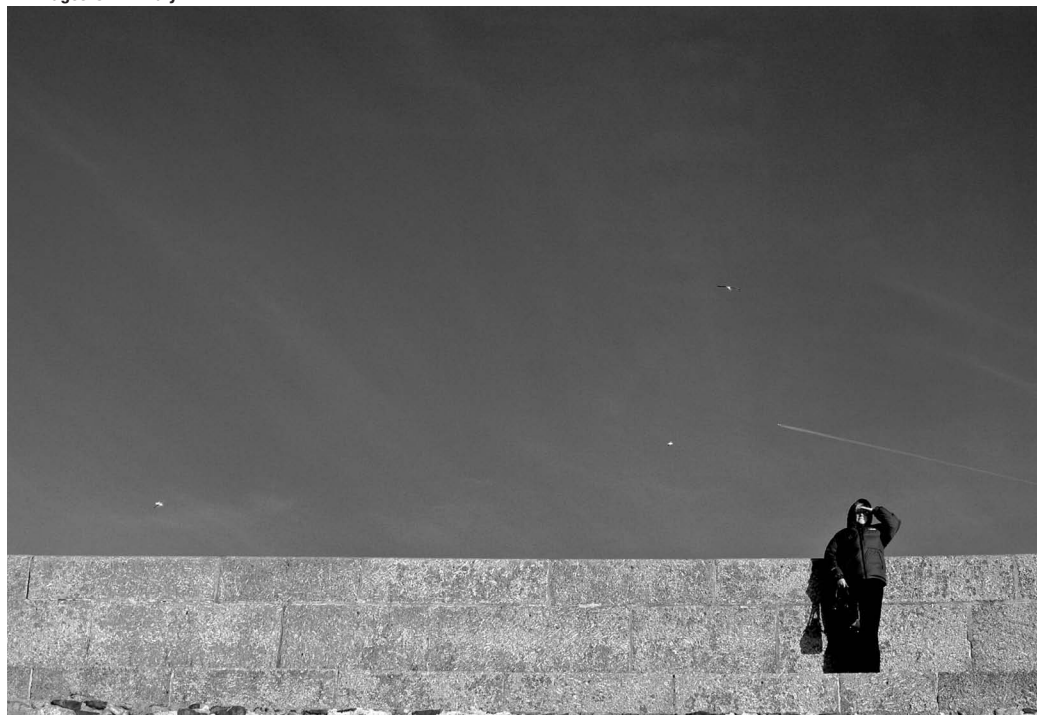


PHOTO PROJECT 20:

THE WALK

If you're keen on exploring the great outdoors, then why not devise a photo project that you can work on at the same time? **Tim Daly** puts you through your paces.

All images © Tim Daly



As photographers we've been roaming the streets, countryside and beyond since we can remember, but rarely with a structured plan to guide us or to tell us when to stop. Walking, however, is a fantastic way to generate images if you've got the explorer bug, and provides natural closure to any project.

For this assignment we're going to devise and prepare a walk that provides us with a finite beginning and end, which in turn will allow us maximum creative licence in between. For the outcome, we're going to consider how we can retell our photographic story using one of three possible forms: the book, the audio slideshow or the photoblog.

SECTION 1: THEME IDEAS

Choose an idea and a territory that you have easy access to and consider your travel times to and from your likely destinations. Don't think too literally about keeping to a route; it can be as much about what you see off the beaten track too.



1 OUT OF SEASON

Before the summer season kicks off, many of our most visited locations are empty and ready to explore. Winter beaches provide a fascinating territory for a project and when coupled with a raking low-angle winter sun can show themselves in a completely different light.

Visit a popular place and try to find another way of seeing it, as in this example where the sand was covered in ice and frozen water. Thomas Joshua Cooper's epic photographs of Iceland are well worth a look and although they go beyond most of our travel destinations, provide a glimpse into a strange, unseen world.



2 ALONG THE ESTUARY

Jim Rice's gritty photobook, *Deptford Creek*, crystallised a lesser-known area of London and the Thames estuary when it was published back in 1993. Rice picked up on the historical backstory of the area which established itself as Henry VIII's royal dockyard in 1513, finding it still richly textured but captured just before it was about to change.

Seek out a lesser-known area of your local river and see if there's an untold story waiting to be found. In this example, low tide on the river Camel reveals the tracks from a local sea-sand digging business making spectacular marks in the mud.



3 THE CITY CHRONICLES

If you've got limited time to get out, then exploring the city can be a rewarding project. Build yourself up beforehand by reading Iain Sinclair's excellent book *Hackney, That Rose-Red Empire*. Full of walks musing on Hackney's historical past, Sinclair maps many unseen things that would become very interesting photography projects in their own right.

Look at your local area and see if there are areas and stories that could be mapped by your photography project. In this example, the streets around London's Petticoat Lane provide a rich visual experience if you're prepared to look closely.



4 WHILE THE CITY SLEEPS

If you are an early riser, why not document your local area before the day starts off? Sunday morning in the city is a great time to shoot, especially if the area you visit is usually thriving. This example, found in London's Truman's Brewery area, was taken at first light and has a slightly eerie quality about it.

Check out Russian photographer Boris Savelev. Although working mostly in colour, he creates unique images on empty streets or light-filled walkways.

INSPIRATIONAL QUOTE

'A photographer may not just walk the streets but he or she does a lot of walking with a purpose, so the most important piece of equipment after the camera is a good pair of shoes.'

– David Hurn



5 BAD WEATHER

Bad Weather is the title of one of Martin Parr's early projects – and as the name suggests, it found him shooting in rain, sleet and snow. We rarely take such risks with our comfort, but to be out in the elements can provide you with the most extraordinary shooting circumstances.

This example was shot with a 35mm panoramic camera during a wild coastal storm. When the wind picks up and sand starts to blow, it can get pretty difficult to stay upright, but your images will be atmospheric to say the least. Don't worry too much if there's a bit of accidental camera shake in there too – as it'll do a great job in describing your own wobbly presence in the storm. Keep some lens tissues in your pocket to wipe the rain off.

SECTION 2: DECIDING ON YOUR SCOPE

Without a framework, many photographic projects would spread out, meander and spiral off into irrelevant territories, so it's a good idea to set out some boundaries before you start your walk.



AREA 51

Researching your chosen route is essential before you start, so it's important to look at some maps. All maps are segmented into different territories – be they national, regional or political. Yet, as the notorious name of Area 51 suggests, some of these enclosures have a meaning that goes beyond the purely descriptive.

Look at maps of your local area and see if there's a section that has its own unique folklore. See how that may contribute to your shoot. Look in local libraries and online local historical societies for information about the recent past. This kind of research will always unearth stories, buildings and former sites that may still be lingering on today, but largely unrecognised.

This example of discarded bathroom scales being slowly sucked in by the encroaching bog was shot in an area of Achill Island, a place formerly renowned for hardship, rural depopulation and famine.



REMAKING A LITERARY WALK

If you are inspired by books, explorers or travel writers then remaking a known walk is a great way of defining your project territory. With the benefit of a script, you can visit places that have sparked your interest, then record, collect and mix new and old together. If you've got the overseas walking bug, then check out inspiring writers such as Bruce Chatwin and artist Richard Long.

This example, shot in Greece's unspoilt Mani region, was taken along a walk made in the footsteps of writer Patrick Leigh Fermor.



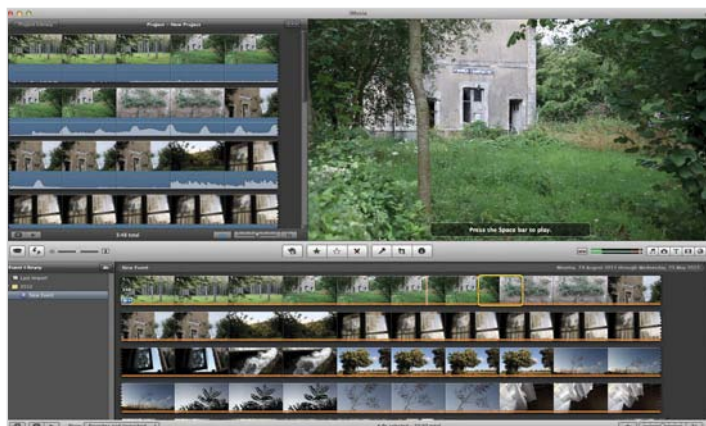
VISIT AS AN OUTSIDER

Many of the best projects have taken place when the photographer tackles the subject as a complete outsider. Without the burden of prejudice or familiarity you'll see a new location in a way that a local resident can't.

A great way to run a new project is to pick a location that you've never visited before, set yourself a time limit – then go. Take note of everything you see, inside and out, wide and detailed. This example was shot inside at an overnight rural stopover.

SECTION 3: FORMATS THAT SUPPORT SEQUENCE

Nowadays many visual artists and photographers veer away from the printed format and instead choose to create slideshow movies, self-published books or blogs to distribute their work and reach a wider audience.



THE AUDIO SLIDESHOW

Organising visual material in a sequence demands a very different mindset to the production of standalone still images. When making a slideshow movie you have the opportunity to explore the extra ingredient of sound which can be recorded on location, added as a music clip or even as a voiceover or interview that you've recorded separately.

As with all sequence-based work, the organisation of your material creates a richer narrative, weaving together images, sound and even text panels to provide extra information that can't be seen or heard. iMovie is a great tool to use for making audio slideshows, and as this example shows, can make very sophisticated edits with both images and sound.

THE PHOTOBLOG

The photoblog is the most malleable of all three formats and is perhaps the best one for sharing or making your project visible during its construction.

Within a simple template using Wordpress or Tumblr, upload your work in progress and accompany this with some reflective writing. Remember, the very act of writing and thinking about your journey will actually spark off some new ideas for subsequent shoots.

Returning Burton's Plunder



This more complex piece provided the opportunity to explore several different ideas together: the production of a real print and the re-use of archive content not originally planned for publication. The book was produced in an edition of three – each time I was exploring the archive of Tim Tisdall's letters, charting the development of his photographic process. It also explored and notes of Howard Carter, charting the discovery of Tutankhamun's tomb, held at the Griffith Institute. Burton was the official sequence of discovery, but also the important plunder and removal of artefacts from the tomb. The book also was to record print processes, but left unlinked on the page. From the time the seal was broken and the book opened, the images had a little destruction – prompted by the very act of reading – creates an absurd dilemma for the viewer. Do they continue to look at the book closed, a third option would be to tear the images out of the book and make permanent with chemical fixer. Alongside matter-of-fact diary, mixed in with my commentary. This projection in some ways was intended to be a (cumulative) metaphor for were many unplanned favourable outcomes to this work. Firstly, the combination of pulp paper and salt printing solution created a continuous continuity. Secondly the complexities of coating and exposing with its own messy making document on the page, text commentary was unnecessarily narrative, the potential for using light sensitive coatings is very promising.

2400 silver nitrate salt prints and inket on pulp paper, buckram cover with paper seal, stapled bound 74x140, 20 copies.



Over time, the blog will take on the feel of a journal, presenting your work in progress and describing how you are planning your next steps.

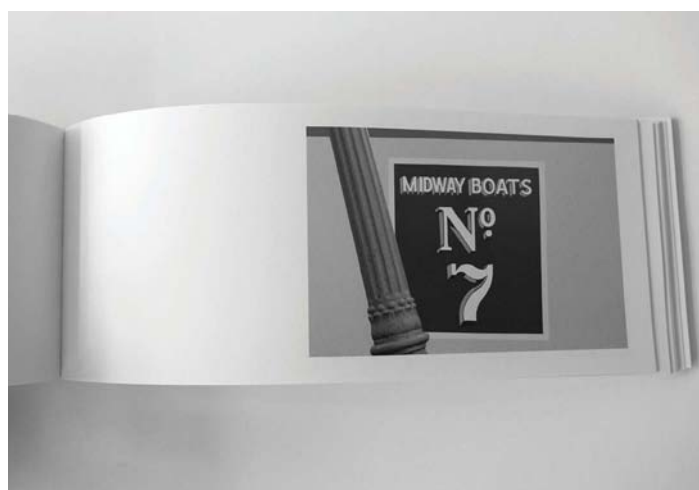
To see the blog of a full-time drop-out, check out photographer David Michael Kennedy. Criss-crossing the US in a wonderful Airstream caravan, Kennedy makes palladium prints of timeless landscapes, while keeping us all up to date (and envious) through his website.



THE BOOK

Despite the obvious difference in appearance, sequencing your images for a book does have many similarities with making a short movie. Reading a sequence of images in a book is an unpredictable experience and is perhaps more similar to the gradual effect of watching a film's montage sequence, so it's important to think how your walking project might accrue its message as a whole, rather than as a series of shorter, unconnected statements.

The images from a walking project can be organised simply in chronological order or by map reference – effectively replaying your original journey for the reader. In this example, a walk along Brooklyn's dockyard frontage was replayed in sequence in a book of perfect bound inkjet prints.



PROJECT OUTCOME

Aim to create a final slideshow, book or blog piece which shows both the physical journey and perhaps the effect it's had on you as the creator. In this example, an epic journey along a canal system was recorded in the book form.

INSPIRATION

Boris Savelev b-savelev.com

David Michael Kennedy davidmichaelkennedy.com

SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

Send them to: **Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.**



Hahnemühle

timdaly.com

TESTS AND PRODUCTS

All pictures © Tracy Hallett

With more than 80 years of experience in the photographic industry, Fujifilm applied its extensive knowledge of film to its new sensor in the X-Pro1. Most small format digital cameras feature an optical low-pass filter that sits in front of the sensor and reduces unwelcome artefacts by blurring fine detail slightly. Such cameras usually have sensors with a repeating arrangement of 2x2 pixel sets. The X-Pro1, however, has a sensor with a more random arrangement of 6x6 pixel sets (inspired by traditional film grain) plus a red, blue and green pixel in each vertical and horizontal line. Such random arrangements are thought to reduce moiré and false colours. As a result, Fujifilm dropped the low-pass filter.

At first glance there was little to separate the X-Pro1 from its main stablemates: the FinePix X100 and X10. The body, while noticeably larger, was still unapologetically retro and featured a good balance of traditional-looking exterior dials (for shutter speed, aperture and exposure compensation) and menu-based features. However, if you dug a little deeper you found there was plenty to set these models apart. For one, the X-Pro1 has a specially designed X-mount ring to house what was then the new range of XF lenses (since extended). Measuring 2.5mm, this slim mount allows lenses to be fitted deeper into the camera body, bringing the rear elements as close to the sensor as possible. This short flange back distance means the X-Pro1 can capture high-resolution detail across the entire image area.



FUJIFILM
X-PRO1
£799
body only

FUJIFILM X-PRO1

Back in 2012, Fuji introduced one of the first high-end, mirrorless, interchangeable lens cameras, the start of a new system which they have continued to develop.

Tracy Hallett looks at the X-Pro1 – which is fast becoming a classic.

The X-Pro1 features a standard 3in, 1.23m-dot LCD monitor. For those who prefer to compose using a viewfinder, the camera

sports a hybrid optical/electronic version (first seen on the X100). This enhanced viewfinder switches between wide and standard magnifications and

changes frame sizes depending on the focal length of the lens attached to the camera. To switch from optical to electronic mode you simply pull and



The hybrid viewfinder is perfect for shooting subjects at ground level.

Fujifilm X-Pro1 with 60mm macro lens, 1/10sec at f/22, ISO 200, tripod



With Jpeg quality this good there's rarely any need to shoot Raw.

Fujifilm X-Pro1 with 60mm macro lens, 0.3sec at f/22, ISO 200, tripod



'The body, while noticeably larger, was still unapologetically retro and featured a good balance of traditional-looking exterior dials and menu-based features.'



release the lever on the front of the camera body. The beauty of this is that the action can be performed without having to take your eye away from the viewfinder. Staying on the subject of handling, the drive, autoexposure and autofocus buttons are in line with the viewfinder, so it does feel a bit awkward to activate them with the camera held to your eye, and it also means that you have to take your hand off the lens ring to change the settings.

But, speaking of lenses, unlike when it was first brought out, there are now a wide range of prime and zoom

lenses available. The original primes were designed to resemble a traditional manual focus lens (even though they are fully electronic), complete with aperture rings in 1/3-stop increments. In a nod to the past, manual exposure is set by rotating the aperture ring and selecting a shutter speed via the top plate (or visa versa).

Overall the balance of physical and menu-based controls is good, but there are a few omissions. The X-Pro1 has no external button for altering ISO. Secondly, there is no dedicated movie button – while the X-Pro1 can shoot Full HD video footage, users have to press the drive button and scroll down a list of options before any recording can begin.

But when it comes to picture quality, the X-Pro1 is still hard to fault. The sensor (and new processor) make the most of the astonishing amount of detail captured by the XF lenses, translating this information into Jpegs that are full of contrast,

TECHNICAL SPECIFICATIONS

Price	£799
Sensor	16.3Mp, APS-C format (23.6mm x 15.6mm) X-Trans CMOS
Lens mount	Fujifilm X
Video recording	Full HD (1920 x 1080), HD (1280 x 720)
ISO range	200 to 6400
AF system	Contrast-detect TTL AF
LCD monitor	3in, 1,230k dot RGBW colour, 100% coverage
Card format	SD/SDHC/SDXC
Size (wxhxd)	139.5 x 82 x 42.5mm
Weight	450g (including battery and memory card)

natural colours and smooth out of focus areas. The white balance is accurate and noise levels are more than acceptable – even

at ISO 3200. I found no signs of moiré or false colours, a fact that supports the company's decision to switch to a new sensor design.

LIKES

- ▶ Improved hybrid optical/electronic viewfinder
- ▶ X-mount ring offers short flange-to-sensor distance
- ▶ Marginal difference between Raw and Jpeg files – both excellent
- ▶ Random pixel set arrangement, inspired by silver halide film grain

DISLIKES

- ▶ No dedicated ISO button
- ▶ LCD monitor not articulated
- ▶ No dedicated movie record button



Thanks to the new sensor design, images are full of fine detail.

Fujifilm X-Pro1 with 60mm macro lens, 1/15sec at f/22, ISO 200, handheld



VERDICT

Image quality with the X-Pro1 is so good that Jpegs are pretty much as good as Raw files – and this easily outweighs the few niggles I found in the handling. With the free firmware updates that have come out since the launch of the camera in 2012, it is clear Fuji have been addressing any problems users came across. Fuji's follow-up models, the X-E2 and the X-T1, have moved things on still further, making the company a very serious contender in the market.

RATINGS

▶ HANDLING	75%
▶ PERFORMANCE	90%
▶ SPECIFICATION	85%
▶ VALUE FOR MONEY	85%

84%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

Mobile phone photography gives everyone the chance to experiment with all kinds of apps. But it also allows you to travel light. **Tim Clinch** has ideas, recommendations and a challenge for you...



72
B+W

K, so you've been reading this column for a few months. You're finding it quite interesting. Perhaps you're thinking this Clinch chap just might have a point about mobile photography. And that maybe – just maybe – there actually is more to this than meets the eye.

Well my friends, we are just approaching the time of year when you can put your theories and mine to the test. Yes, it's

nearly holiday time. The best way to really push yourself and find out if you like mobile photography and if it suits you is – prepare yourselves – not to take your camera on holiday with you!

We've all done it and I'm as guilty as the next man. Those grandiose ideas of starting a project. Shooting some deep and meaningful portraits of Greek shepherds. Getting up at dawn to capture the beauty of a Mediterranean sunrise. All have fallen by the wayside as soon as a glass of chilled

rosé and a plate of prawns appear. The lovingly packed case of expensive camera equipment languishes under the bed.

At first you might get annoyed with yourself, but believe me, after a few days you'll be delighted not to be lugging the kit around with you. And if you're still at the experimental stage, it's by far the best way to get to grips with what your camera phone can do.

So here are a few tips on how to make the most of mobile photography on holiday:

TOP TIP

In fact, the toppest of top tips. If I could pick out the one fault that I see more often than any other, the thing that drives me round the bend and the thing that so many people don't even seem to notice:

GET THE HORIZON STRAIGHT

There is a very fashionable trend around at the moment that I do not like. It's not for me and I don't enjoy it, and it is unfortunately prevalent in mobile photography. It is the 'wacky angle' school of photography. You know, the idea that tilting your picture at a crazy angle will somehow render it more interesting, edgy, modern...

Well I may be a grumpy old so-and-so, but I'm a broad-minded grumpy old so-and-so. If this is the sort of thing that floats your boat then by all means go for it.

However, if you are not aiming for this particular effect, please get the horizon straight. It's as basic as basic gets, yet so often I see pictures ruined by this simplest of faults. Practice with your phone, or use the grid feature available, or correct it afterwards – but for heaven's sake do it!

1 Make sure you have enough battery and storage capacity. As I've mentioned before, make sure you have some way of extending your battery life, such as one of the excellent Mophie storage packs (mophie.com). And back up your photos. I have my iPhone synced to automatically back up all my photos to my Dropbox account whenever I'm in a Wi-fi zone. It's free and available for IOS and Windows, so just do it.

2 Don't bother with the zoom. Digital zooms on mobile phones don't work like a real zoom lens, they just show you a close-up of the same picture, so shoot away and crop in later while editing. Which brings me on to...



3 Make this your chance to really get to know your editing software and familiarise yourself with your apps. Put your pictures through several apps, find which ones you prefer and stick with them.

4 Push a few boundaries. Experiment. Apps are relatively cheap, so get a few that you like the look of and play around with them. Break a few rules – shoot into the sun, smear some suntan lotion on your lens and see what happens (then clean it off again), shoot *through* that glass of rosé before you drink it...

THE PICTURES

This month I want to show you a few variations on a theme. It's exactly the same picture put through different apps and treatments.

- 1** This was taken in a great bar in Jerez de la Frontera in Andalucia called Taberna de Dolores. This is the original file, shot on the native camera in my iPhone. It has not been treated at all.
- 2** Imported into Snapseed and simply converted with one click to B&W. No other treatments.
- 3** The original file, imported into Snapseed, added Drama, exported to Camera Roll, imported into AltPhoto and added the Tri-X Pan filter.
- 4** The original file, opened in AltPhoto and the Lith filter added in the B&W Vintage effects.
- 5** The original file, opened in Hipstamatic's Tin Type app, converted to sepia and with the depth of field taken down by 50%.



'Shooting some deep and meaningful portraits of Greek shepherds. Getting up at dawn to capture the beauty of a Mediterranean sunrise. All have fallen by the wayside as soon as a glass of chilled rosé and a plate of prawns appear.'

THREE APPS

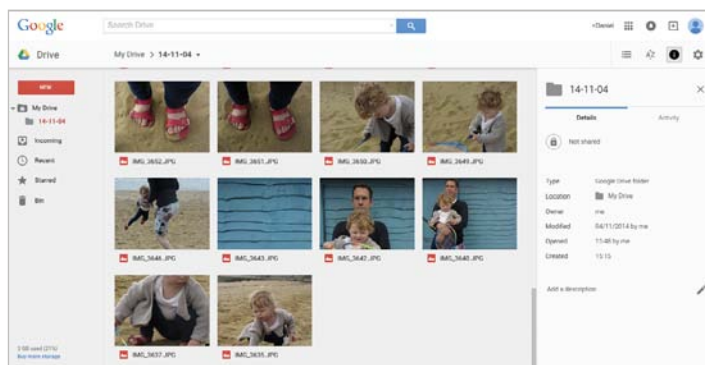
1 TouchRetouch – a useful little retouching app for removing unwanted content from your pictures, like spots or telegraph poles. It's ludicrously easy to use, simply use your finger to 'paint' over whatever you want to remove, tap 'start' and the objects will disappear, being replaced with pixels from surrounding areas. It's cheap at 79p and very effective.

2 Not so cheap at £2.29 (but still not going to break the bank, which is one of the great things about mobile photography) is **Noir Photo**. It's a dedicated B&W app and one of the best I've used for creating monochrome images. Again, simple and intuitive to use and capable of producing some very dramatic images by applying selective spot lighting to highlight the most important part of your image.

3 – No number 3 this month, simply a plea to take the apps that you already have seriously. If you have decided to take my advice and not take your camera with you on holiday, you will have plenty of time to learn what suits you and to get to know it. You need a proper processing app (my favourites are either Snapseed or VSCO Cam) and, like any software, taking time to see what it can do really pays dividends.

CHECKOUT

Storing large quantities of images online is finally accessible to all as prices continue to tumble. **Daniel Calder** looks at what the best options are for backing up files to the cloud.



Google Drive looks simple but is very powerful.

GOOGLE DRIVE

BEST FOR...MASSIVE FILE SIZES

Google Drive offers more than a secure, ever-reachable place to back up your photos. It also contains Google office programs, allowing you to collaborate on documents, spreadsheets and presentations with anyone you invite.

Also, by downloading the desktop program (for iOS, Android, Mac and PC) it acts as a file syncing tool so you can work on the same file on different machines and from different locations as long as it is in the Google Drive folder. But most importantly, Google Drive provides a huge amount of cloud storage for a great price. You get 15Gb free of charge, while 1Tb costs a frugal £6.50 or so a month.

Storage options go all the way up to a dizzying 30Tb and the maximum file size of 5Tb will keep any moviemaker happy. The web application is

unfussy, making it easy to sort files, organise folders, preview images (including Raw files) and share with others. You can drag files from anywhere on your computer into the Google Drive web app. And Google provides phone and live chat assistance.

LIKES

- ▶ Great price
- ▶ Fantastic help options
- ▶ Generous free storage of 15Gb
- ▶ Max file size of 5Tb

DISLIKES

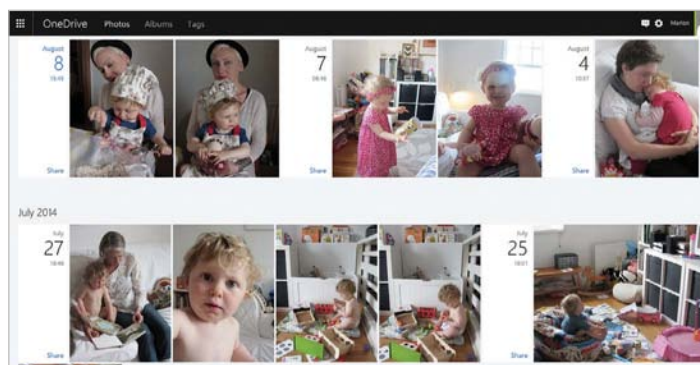
- ▶ Storage space is shared with email and Google+

TECH SPECS

Free storage: 15Gb
Cost: 100Gb for \$1.99/month (£1.30), 1Tb for \$9.99/month (£6.50), 10Tb for \$99.99/month (£65), 20Tb for \$199.99/month (£130), 30Tb for \$299.99/month (£195)
Contact: google.co.uk



The preview window can display Raw files.



The Photos page on OneDrive sorts images into a timeline.

ONEDRIVE

BEST FOR...VALUE FOR MONEY

Microsoft OneDrive is built in to the latest versions of Windows, but is also available for Macs and for iOS, Android and Windows mobile devices. Besides offering the best value for cloud storage on test, the desktop program syncs files across different machines. OneDrive also works seamlessly with Microsoft Office, going so far as to include the full suite of software (including Word, Excel and Publisher) found in Office 365 when you sign up for the 1Tb option. This facility allows you to collaborate online in real time with colleagues.

The web application of OneDrive is just as pared down as Google Drive, and also allows you to share images by email or a link. There's also a handy button for direct publishing to Facebook. Files can be dragged into the web app for uploading, but somewhat frustratingly

not into the separate Photos page. However, this is offset by the images being arranged in a calendar format and by the ability to sequence files exactly as you wish.

The maximum file size of 10Gb is pretty generous and Microsoft even provides a freephone number and live chat service to help with any problems.

LIKES

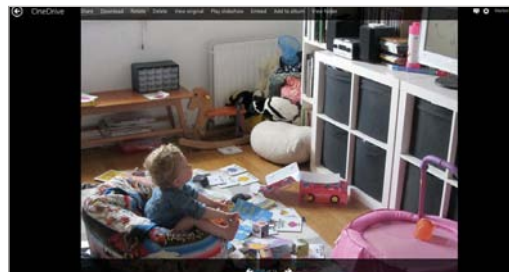
- ▶ Best value product on test
- ▶ Generous free storage of 15Gb
- ▶ Max file size of 10Gb
- ▶ Fantastic help options

DISLIKES

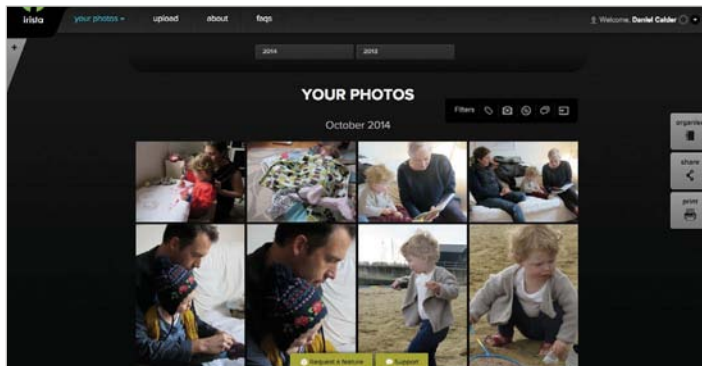
- ▶ Can't directly upload to the Photos page

TECH SPECS

Free storage: 15Gb
Cost: 100Gb for £1.99/month, 200Gb for £3.99/month, 1Tb for £5.99/month
Contact: onedrive.live.com



Options for sharing and downloading can be accessed from the preview window.



Irista is stylishly designed.

CANON IRISTA

BEST FOR...SOCIAL MEDIA USERS

With Irista, Canon has developed a cloud storage service with photographers in mind. It concentrates purely on image files (including DNG and Raw files from most cameras) rather than documents, providing a place to store, organise and share photos online. Irista looks far better than the utilitarian offerings of most cloud storage providers and boasts 15Gb of free storage, competitive rates (£8.25/month for 500Gb if paid annually) and no limit on file sizes.

The best way to upload images is from the desktop client, but you can also use the web, Lightroom and social networks. In fact, Facebook and Flickr are fully integrated with Irista, so you can upload images directly from each network and publish new ones back again. Uploaded images are grouped into months, so specific images can be found easily. Alternatively,

you can use filters such as tags, camera, lens and social networks to sort your pictures.

Albums can be created quickly, although you will need to click on every image you want to include. Another great feature is the display of Exif data when previewing single images. Canon also seems keen to get feedback from users so it can improve an already impressive service.

LIKES

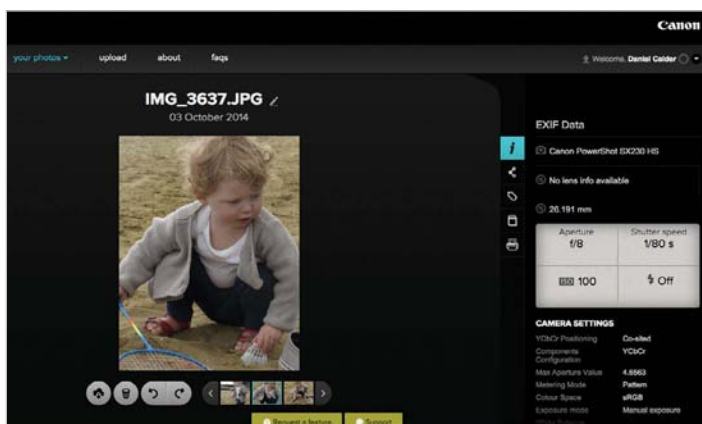
- ▶ No limit to file size
- ▶ Generous free storage of 15Gb
- ▶ Stylish site with good filter options
- ▶ Fully integrated with Facebook and Flickr

DISLIKES

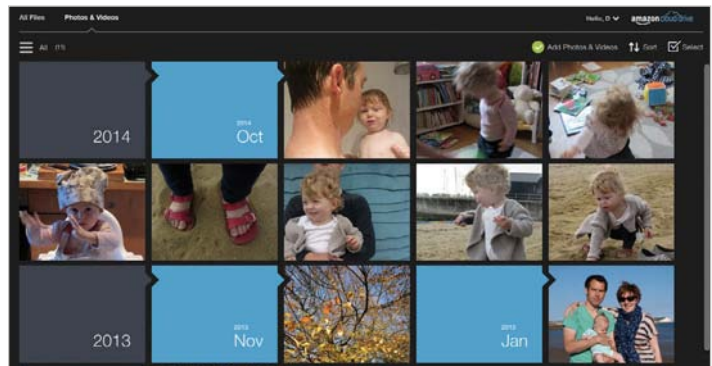
- ▶ Video is not currently accepted

TECH SPECS

Free storage: 15Gb
Cost:
 200Gb for £4.49/month or £45/year
 500Gb for £9.99/month
Contact: irista.com



The excellent preview window shows the Exif data of the photo.



Photos are sorted by date on Amazon Cloud Drive.

AMAZON CLOUD DRIVE

BEST FOR...UNLIMITED PHOTO STORAGE

Amazon Cloud Drive offers a broad range of storage levels, starting from 5Gb for free and progressing to low-level limits of 20Gb, 50Gb and 100Gb. Anything above that and it's probably worth signing up for Amazon Prime at a cost of £79/year. In return you'll receive unlimited storage for photos, free one-day delivery on Amazon goods and exclusive access to movies, TV shows and Kindle books on Prime Instant Video. It's a great deal but if you're shooting massive files you'll need to compress your images, as the size limit for any file is 2Gb.

There's a downloadable desktop client that works on iOS, Android, PC and Mac systems, which enables you to upload multiple files at a time. Alternatively, the Cloud Drive website is attractively economical. Files can be dragged into the uploading window and photos are arranged in a neat timeline. Unfortunately, when it comes

to sorting images you're limited to the date taken or date uploaded, so you'll need to set up folders to make things easier. Amazon Cloud Drive accepts any file type and displays Nikon, Canon and Sony Raw files. It's simple to share images by email or link, while selecting images for downloading is just as straightforward.

LIKES

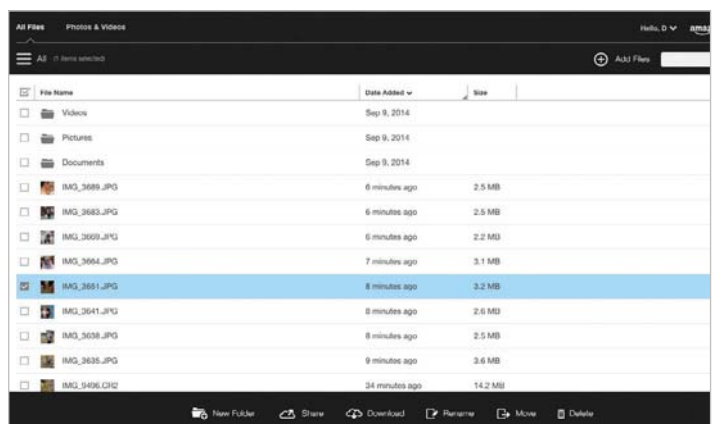
- ▶ Excellent value if you sign up with Amazon Prime
- ▶ Displays Nikon, Canon and Sony Raw files
- ▶ Unlimited storage option

DISLIKES

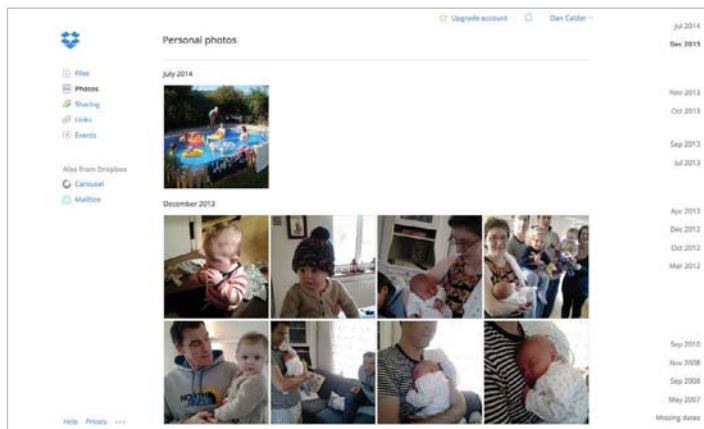
- ▶ 2Gb file size limit
- ▶ Limited sorting options for photos

TECH SPECS

Free storage: 5Gb
Cost:
 20Gb for £6/year, 50Gb for £16/year
 100Gb for £32/year, 200Gb for £64/year
 500Gb for £160/year
 1Tb for £320/year
Contact: amazon.co.uk



Even Raw files are displayed as thumbnails in the file list.



Dropbox has quite a basic appearance.

DROPBOX

BEST FOR...FILE SYNCING ACROSS DEVICES

Dropbox is chiefly a file syncing and sharing service, but the Pro account comes with 1Tb of storage for the tempting price of £7.99/month. The Dropbox app is compatible with almost every operating system, allowing you to store files in the Dropbox Folder. These files are then accessible online or from any of your devices with the Dropbox app on it. Any alterations to files are updated and synced automatically with the added benefit of being able to revert to a previous version of the file up to 30 days old, or a year old with the Pro account. Creating shared folders allows you to collaborate with other people in different locations.

The web interface looks a little bare and uninteresting but it works well enough and has a useful drag and drop method for uploading files. There's also a bandwidth throttle, which

enables you to dedicate more of your bandwidth to uploading files instead of other internet activity. The desktop client can upload photos of any size, although the website is limited to files under 10Gb. Photos are displayed in date order but there is no other way to sort them. Raw files are accepted, but not displayed in the Photos page.

LIKES

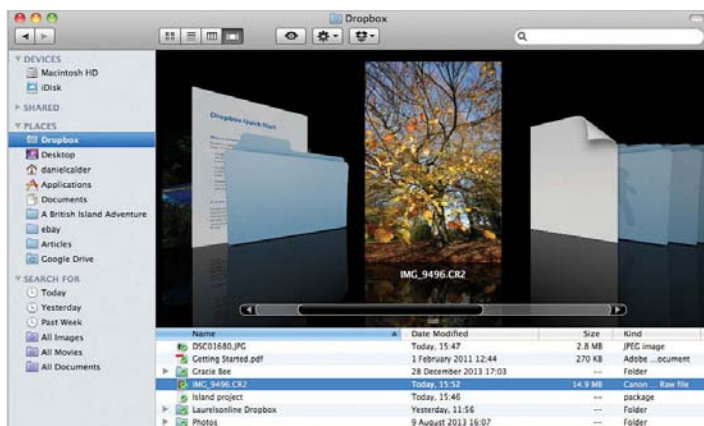
- ▶ File sharing made easy
- ▶ Bandwidth throttling for faster uploads
- ▶ Undo changes to a file up to a year after the event

DISLIKES

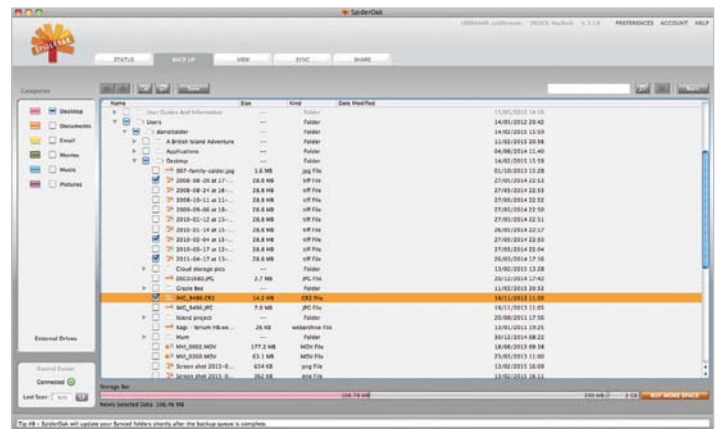
- ▶ Uninspiring web app
- ▶ No sorting options for photos

TECH SPECS

Free storage: 2Gb
Cost:
1Tb for £7.99/month
Contact: dropbox.com



The Dropbox Folder syncs files across devices.



The SpiderOak desktop app is packed with detail.

SPIDEROAK

BEST FOR...PRIVACY AND SECURITY

SpiderOak is a great option for photographers wishing to back up their files as securely as possible. The downloadable desktop client for PC, Mac, Linux, iOS and Android is its key asset. A wealth of settings in the program allows you to select files for regular back ups, sync files across devices and share files with others.

You can set limits on when to back-up, and the size, age or type of files to exclude. There's also a great facility for retrieving older versions of files across their lifetime, from first upload to the most recent amendment.

The desktop app is also the place to make the most of SpiderOak's heightened privacy and security measures. Due to clever encryption no one except you will know what's on the servers. Access to your backed-up files is also available through a web app, but it only displays thumbnails of certain types of

image files, can't preview Raw files and doesn't show any shooting information. You'll also have to rely on folders, as there's no way to sort or filter pictures. Still, as a pure back up option it's good, especially as you can get 1Tb of storage for around £7/month by paying annually.

LIKES

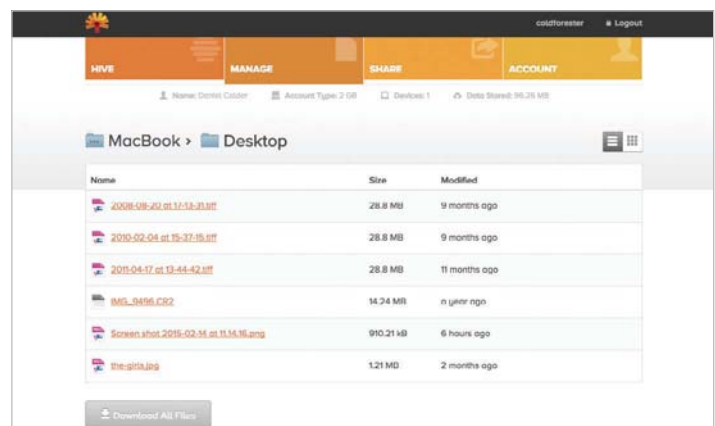
- ▶ Private and secure back-up
- ▶ Can retrieve historical versions of files
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DISLIKES

- ▶ Raw files cannot be previewed
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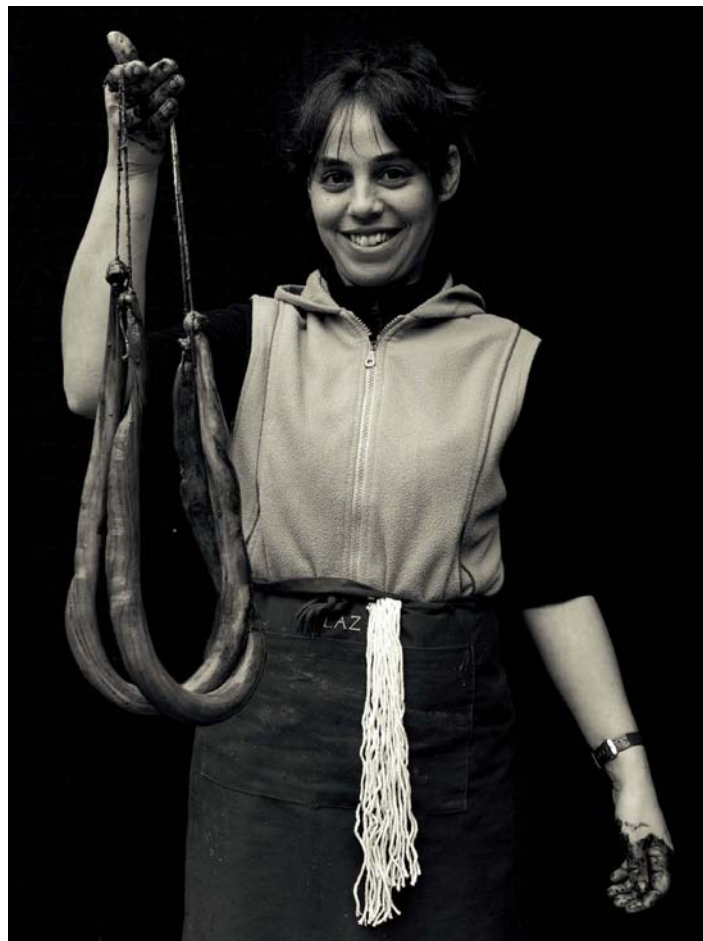
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A FORTNIGHT AT F/8

Do you have lots of good ideas for photography projects – but find they never come to fruition? **Tim Clinch** knows exactly how you feel. The answer, he discovers, is to think smart.



It may sound as if I'm preaching in this month's column, and possibly I am a bit. Please realise, as you read, these words are addressed to myself as much as to you. The subject of my sermon, Dearly Beloved, is, to my mind, the most common failing of photographers, and I am certainly no exception.

I have recently been having a good clear out of all my hard drives and computers, during the course of which I have come to a sad realisation. While I am a fount of great ideas when it comes to my personal projects, I am very good at starting them off, but I'm absolutely rubbish at finishing them.

'Our plans are almost invariably far too grandiose. We need to think smaller and more concisely.'

The aforementioned hard drives are full to bursting with the seeds of good ideas. A few pictures lovingly taken, a great and impassioned side of A4 full of reasons why this latest project will be the one that changes things. The one that will get done, the one that will prove, once and for all, that I am a great photographer, and the one that will get me off my flabby backside and prove to myself that I can still cut the mustard.

What the hard drives do prove is that not a single one of these projects is anywhere near completion. In fact, the majority are floundering at the idea stage. They never even had the decency to fail because they didn't get that far.

I was having a conversation with a colleague recently and he was expounding on his own latest project. It was a year-long photographic essay about someone or other he'd

met somewhere or other and, as my eyes began to glaze over, with a sinking heart, I was forced to confront one of the main problems for us photographers.

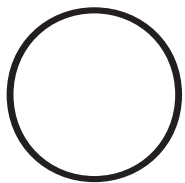
Our plans are almost invariably far too grandiose. We need to think smaller and more concisely.

I mentioned this to the beloved partner, who is a teacher, the other day and she said: 'Ah – that's because your projects are not smart.'

Now, I've never been a big fan of these management-speak phrases, but it was, I have to admit, a bit of a light bulb moment. SMART stands for Specific, Measurable, Achievable, Realistic and Time

Bound. Well knock me down with a feather, it all makes so much sense, especially in our photography-related sphere.

Please don't take this as negative. It's important that we are excited and have ideas, but maybe we should try to be a little more realistic. Think a little closer to home. For example, recently I've been photographing my neighbours and the people who live in my village. I see them every day as they go about their daily lives. It's a great experience and, more importantly, I can see an end to it.



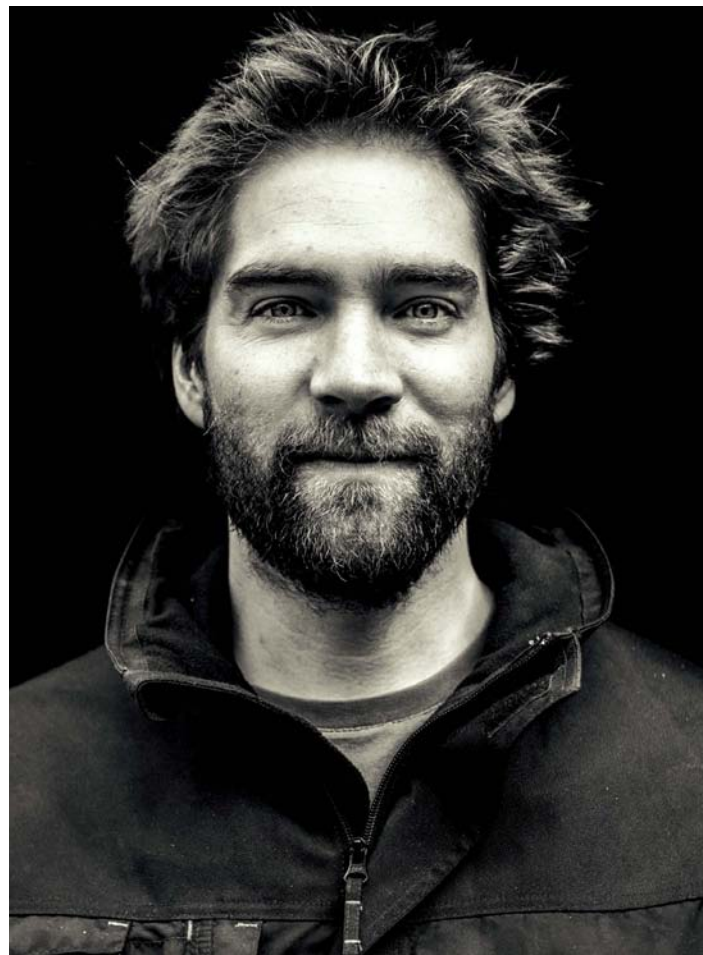
ver the last few weeks, slowly, almost without my noticing, I

have a project. It's specific (the people of Mindya, Bulgaria), Measurable (people I know and who live near me), Achievable (I just have to roll out of bed and there they all are), Realistic (I can do it almost whenever I want, on my way to the village shop) and Time-bound (after a good edit, I have around 30 to 35 lovely portraits that I'm pleased with).

The pictures have slowly, almost without me noticing, come together. Without me having ridiculously grand ideas they have become a whole. In other words – SMART!

It's all well and good having ideas. We all like to think we're creative, but never underestimate the creativity of organisation. Without organisation, the creativity we all hold so dear in our photography simply disappears. Without organisational skills our creativity can fall by the wayside almost instantly. Maybe real creativity can only be the result of an ordered mind.

Never stop having your ideas. Never stop your wildest flights of fancy. Never stop believing in yourself, but make sure that you give yourself the tools to achieve something. Get organised, or you may end up like me with a PhD in photography (Projects Half Done).



WHAT TIM DID THIS MONTH

Following on from last month's comments about consistency, the pictures I've chosen this month are all from an amazing weekend I've just spent in the mountains behind Seville in Spain. I attended a *matanza*, which is still a ritual in the winter in southern Spain. It is how a pig becomes food. Vegetarians need not apply (obviously), but it's always a fascinating and thought-provoking experience.

I wanted to shoot some portraits of the people there. We were a fairly disparate bunch – some local villagers, some English and Scottish people, and a bunch of food writers and producers from Ireland.

To make the portraits hang together I did something I urge you to try: I used a background. Hung against a door in beautiful, flat light, I simply asked people to come and stand in front of it. It is a great leveller and makes for good strong portraits. Give it a go.

If you want to see some more of the results, check them out here:

behance.net/gallery/22844829/MATANZA

The photographer I've chosen this month is David Hagerman. David is a travel photographer based between Penang and Turkey. His work is really interesting. He shoots a lot of street food on his travels and really shows how wide a subject travel photography can be. But the thing that's really exciting me at the moment is his project about breakfasts. Fascinating stuff that makes me want to travel – and makes me hungry!

davidhagerman.photoshelter.com
[instagram.com/davehagerman](https://www.instagram.com/davehagerman)

Started work on my really exciting new project about...oh, hang on...make that, seriously considered finishing off one of the many projects I already have on the go.

All images © Paul Hetzel

Having trained as a medical oncologist, **Paul Hetzel's** love of the outdoors eventually allowed him to switch from the fast lane to a slow contemplation of landscape and nature. Edited by Tracy Hallett

I took up photography because...

I was on a trek to Mount Everest in 1994 when it struck me how much I enjoyed taking photographs of our planet, so I thought it was about time I took my hobby more seriously.

Tell us about your favourite photographic themes.

My love of the outdoors has led to a passion for landscape and nature photography. Living in New England I am lucky enough to experience all four seasons, but I also try to capture the beauty of other countries too.

Name one item that every photographer should own.

I enjoy shooting long exposures and creating stitched panoramas, so I would say every photographer needs a good tripod and a cable release.

What's the biggest risk you have taken as a photographer?

I once carried 30lbs of photographic equipment into the Annapurna Mountains in Nepal during a snowstorm. I had to reach a narrow ledge to get the pictures I wanted.

Do you have a photographic habit that you wish you could shake?

It would be nice if I were less impulsive, that way I could spend more time evaluating different shooting angles. The ease of digital photography makes it quite hard to slow down.

What has been your most embarrassing moment as a photographer?

My wife and I visited a wonderfully preserved Greek temple in Sicily. I circumvented

the rules and got round a fence for a better view. I was using medium format equipment at the time and I somehow loaded the camera with a roll of film that had already been exposed. I never got the pictures I wanted.

Who has been the greatest influence on your photography?

Fine art photographer John Sexton has had a huge impact on my work – he told me to pay attention to our planet with both my heart and my camera.

Tell us about a photographic opportunity you have missed.

I was on a trip from Kathmandu to Lhasa over the Himalaya when a farmer with a mule pulling a cart approached in the opposite direction. The mountains would have made the perfect backdrop,

but there was nowhere to pull over, so the moment was lost.

Tell us your favourite quote.

When asked what his favourite camera was I believe Ansel Adams replied 'the one I happen to have with me at the time'.

What, in your opinion, is the greatest photographic discovery of all time?

To my mind the very idea that light sensitive paper can capture a moment in time has to be the greatest discovery. This observation, made in the 1800s, inevitably led to huge advances in photographic equipment and technique.

Which characteristics do you think you need to become a photographer?

It's important to be schooled in the



Little Colorado Rapids, Grand Canyon, Arizona.



Torres del Paine, Patagonia, Chile.

basics, but it's essential to have a desire to capture the world. It's OK to be influenced by others, but you need to find your own style. Don't be afraid to take chances – we all learn from our mistakes.

What single thing would improve your photography?

I believe I would have been a better photographer had I not been entirely self-taught. Learning with others might have given me a different perspective, and allowed me to receive constructive criticism earlier.

What would you say to your younger self?

Learn the basics of the photographic process before you go out and shoot.

If you hadn't become a photographer, what would you be doing right now?

I am a trained oncologist who had a very busy practice full of sick patients. Photography took me from the fast lane to the slow lane and allowed me to focus on something completely different. It also gave me a chance to talk about something other than

illness with my patients – and I am eternally grateful for that.

What is your dream project?

I would love to spend six months in the southwest of the United States shooting remote canyons, rock patterns, Native American sites etc. It would be nirvana.

Tell us one thing that most people don't know about you.

I have always wondered how far I could have taken my photography if I had been able to dedicate a few years to it after college. It's a thought that lingers.

PROFILE

Paul Hetzel's first profession was medical oncology, but he turned his attention to photography more than 20 years ago during a trek to Mount Everest. Since then he has travelled widely, shooting landscapes in Nepal, Tibet, Patagonia, Africa and the US. He lives in Springfield, Massachusetts, and recently published his first book, *From This Sapling*.

▶ To see more of Paul's work visit www.03photography.photoshelter.com



Bass Pool and reflections, Grand Canyon, Arizona.



Denali and the Alaska Range, Alaska.

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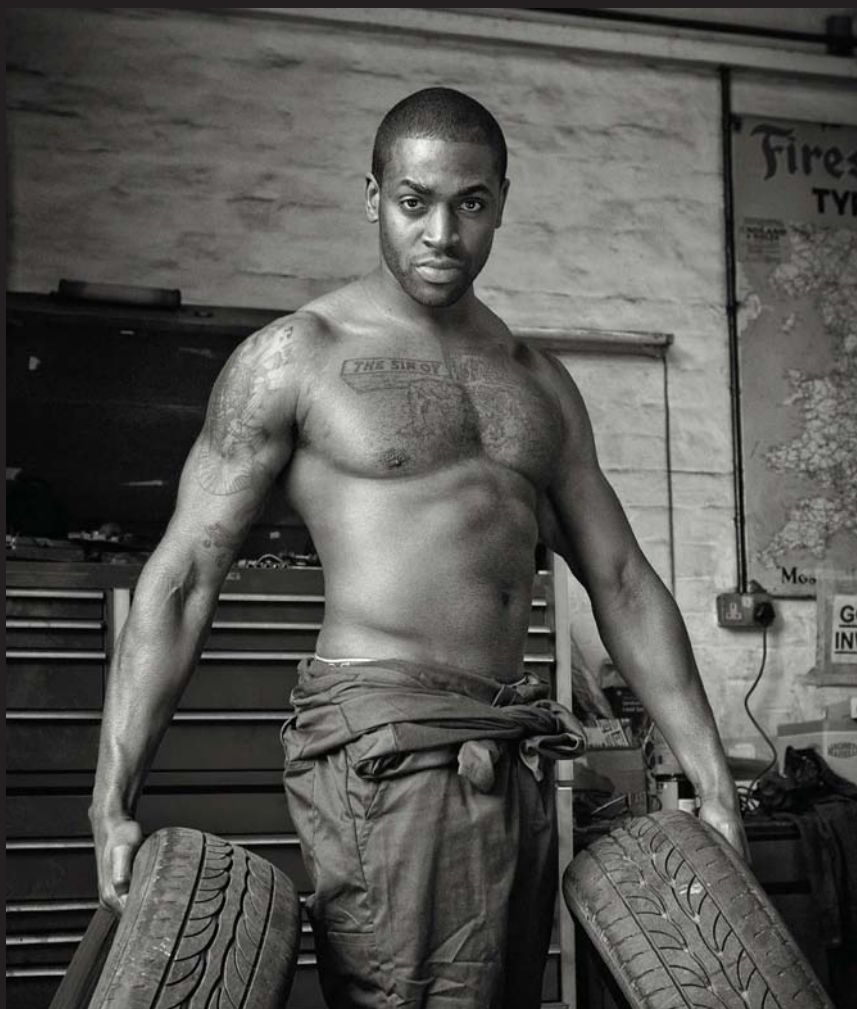
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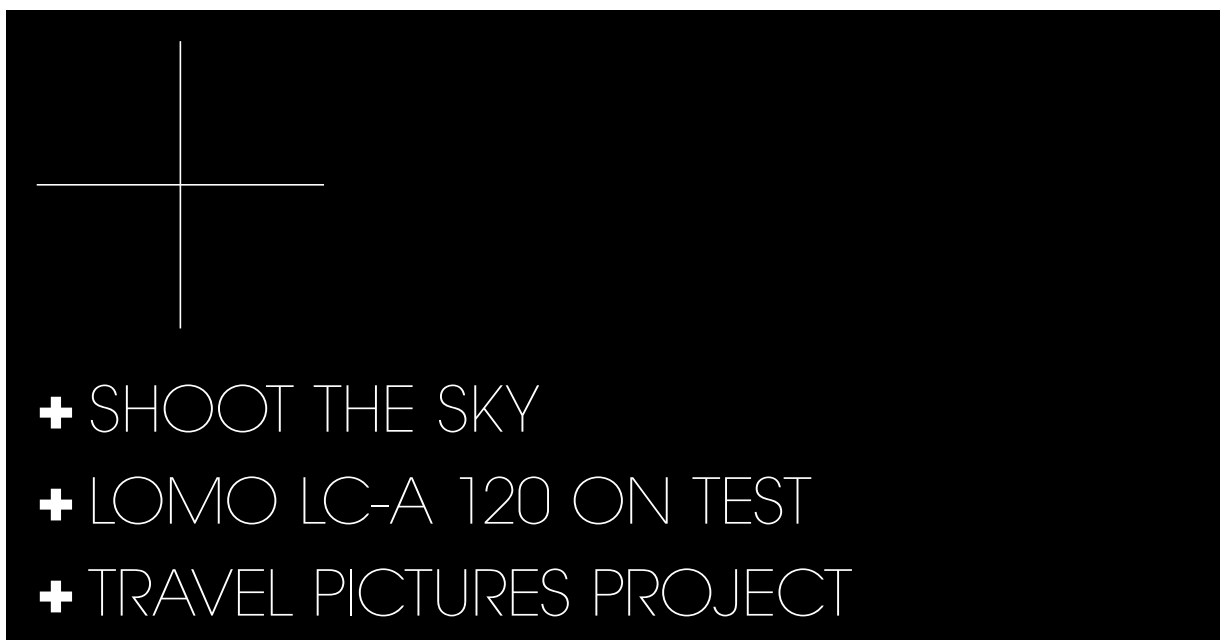
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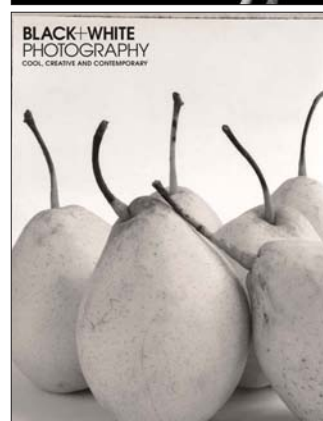
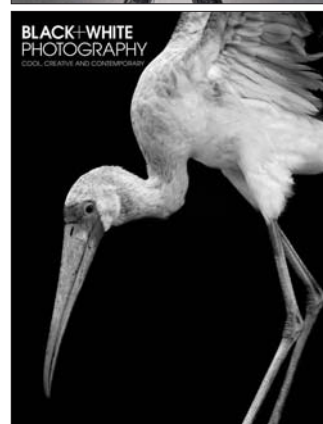
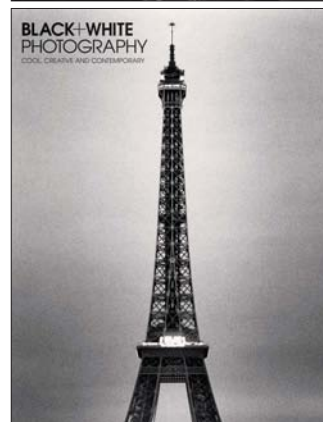
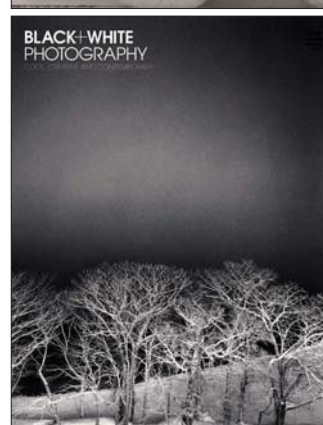
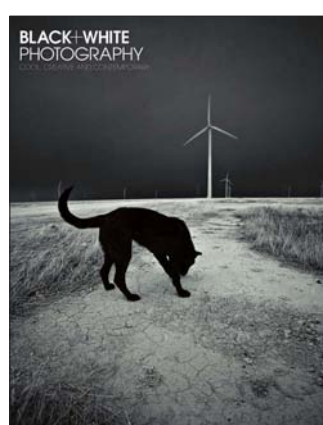
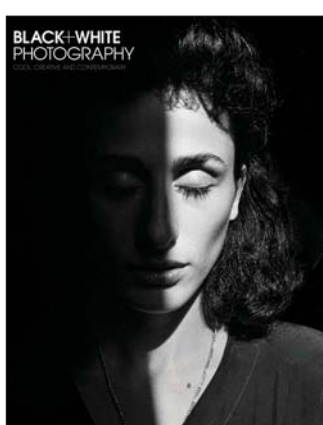
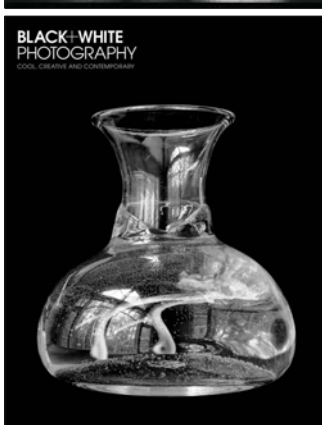
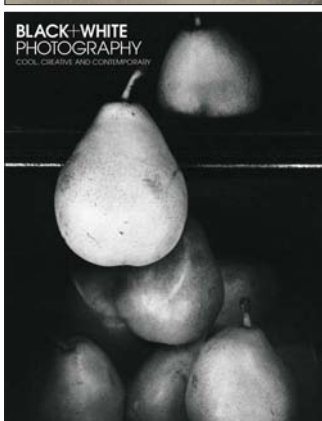
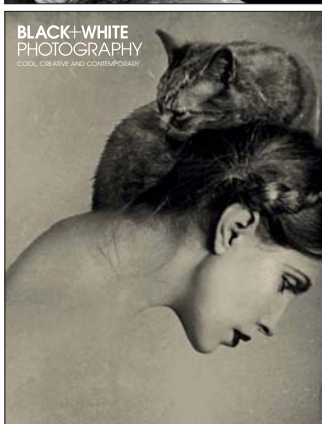




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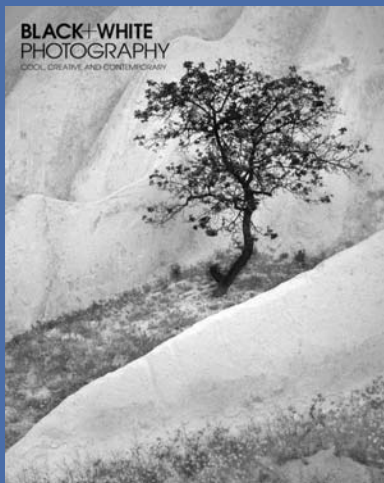
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Leica 90mm f2 APO-Summicron-M ASPH #3893xxx	Nr Mint	£1950
Leica R6 Black #1748xxx (boxed)	Exc+	£370
Leica 50mm f1.4 Summilux-R 3 Cam (built in hood) #3115xxx	Exc+	£890
Leica 50mm f2 Summicron-R 3 Cam #2865xxx	Mint-	£420
Leica 90mm f2.8 Elmarit-R 3 Cam #3346xxx	Mint-	£420
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Angenieux 35-70mm f2.5-3.3 R Mount	Exc++	£490
Leica R8/R9 Motor Winder (boxed)	Mint	£150
Leica R8/R9 Motor Drive	Mint-	£230
Leica 55mm Polarising filter	Mint	£80
Leica 21-24-28mm Viewfinder	Mint-	£270
Leica 24mm Bright Line Viewfinder Black	Exc	£190
Leica 35mm Metal Bright Line Viewfinder Chrome	Exc+++	£270
Voigtlander 90mm Metal Viewfinder Black	Mint-	£90
Leica Televid 77 with 32x Eyepiece	Exc+++	£750
Leica Motor M	Mint-	£190
Leica Leicavit-M Black Paint (boxed)	As New	£390
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Hasselblad PCP-80 Projector with 150mm f3.5 lens (Boxed)	Mint	£790
Fuji GA645W (45mm f4)	Exc++	£420
Fujica 65mm f8 Fujinon-SW + Viewfinder	Exc	£590
Mamiya 150mm f4.5G + hood for Mamiya 6	Exc++	£260
Mamiya 7 II + 80mm f4L	Mint-	£1290
Mamiya 43mm f4.5L + hood & V/finder	Mint-	£790
Mamiya 50mm f4.5L + hood + V/finder	Mint	£790
Mamiya 150mm f4.5L + hood (boxed)	Mint	£370
Mamiya 210mm f8L	As New	£390
Mamiya Polarising Filter ZE-702	Mint-	£70
Mamiya 80mm f2.8 AF LS + hood for (645 AF-D designed by Schneider)	As new	£1190
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Fuji GX617 + 90mm f5.6 + 180mm f6.7 with fitted Fuji hard carrying case	Mint	£2900
Fuji G617 with Centre filter (105mm Fujinon)	Exc+	£950
Schneider 180mm f5.6 Apo-Symmar L with V/finder for SW617 (boxed)	Mint	£1890
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Schneider 210mm f5.6 Symmar-S (Compur 1) Linhof Selected	Mint	£320
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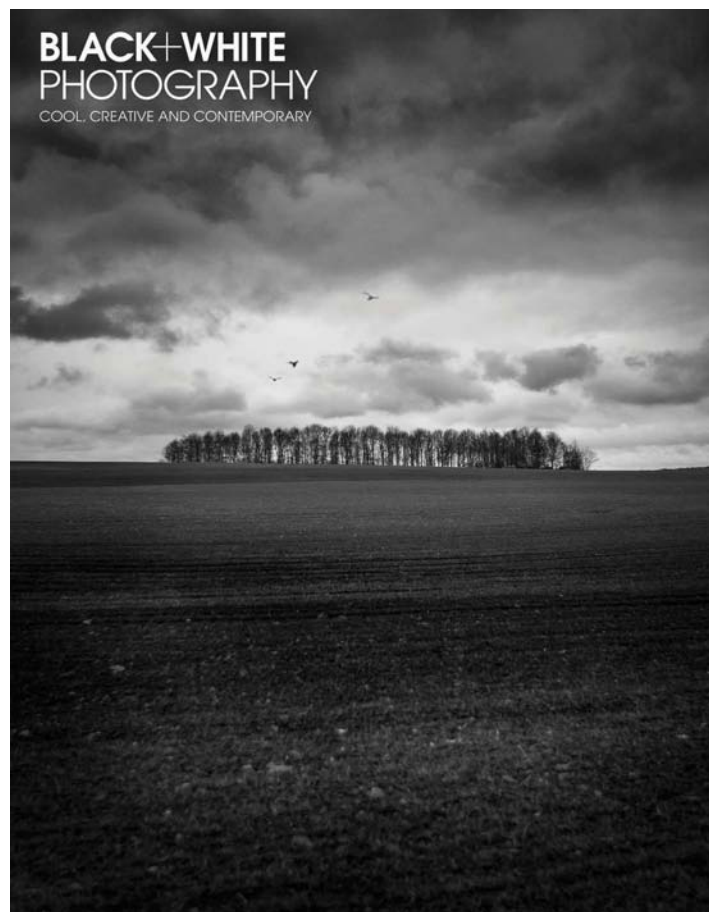
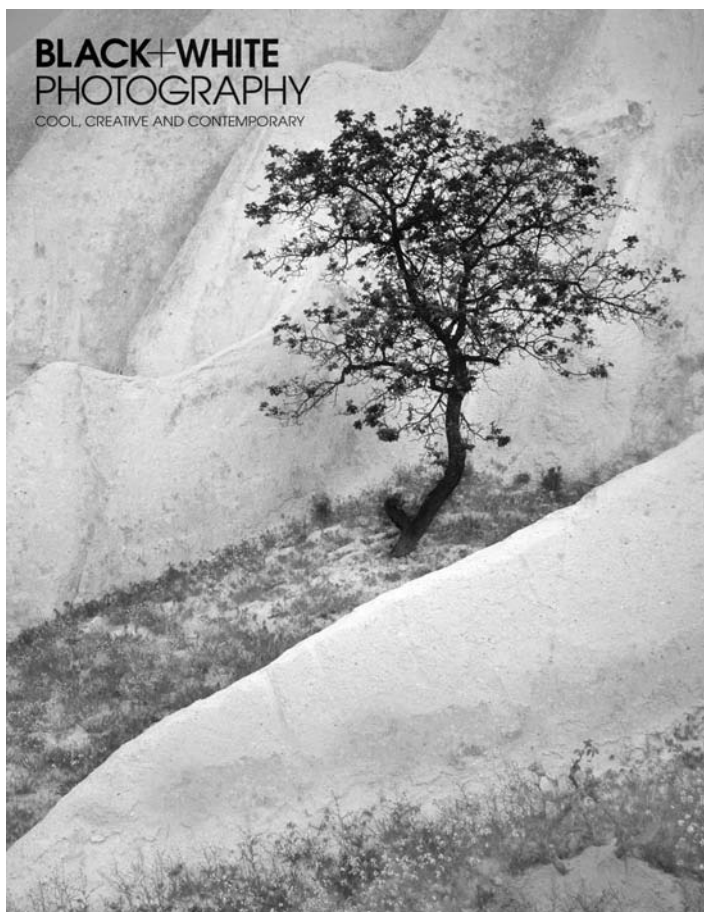
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15exp	£11.75	£16.75	£18.75	£28.00
10exp	£10.75	£14.75	£17.75	£23.00

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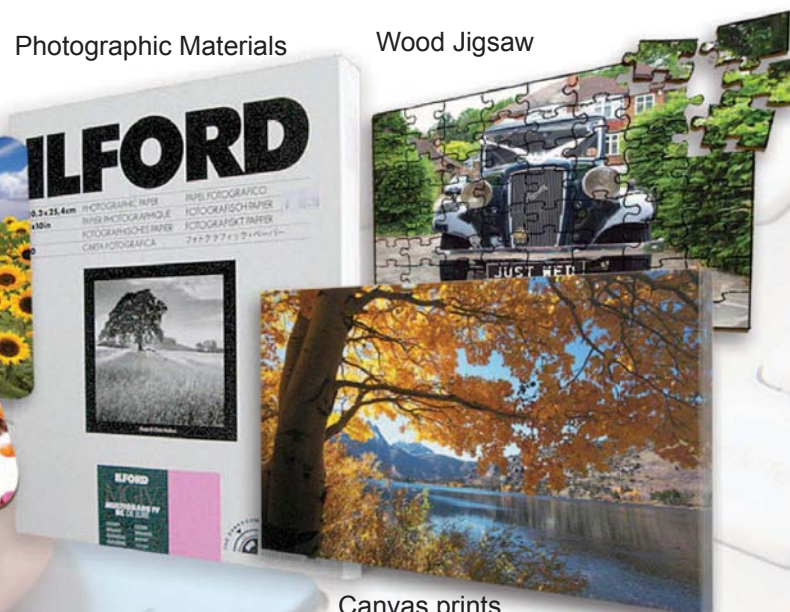


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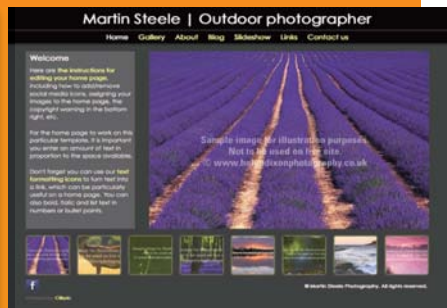
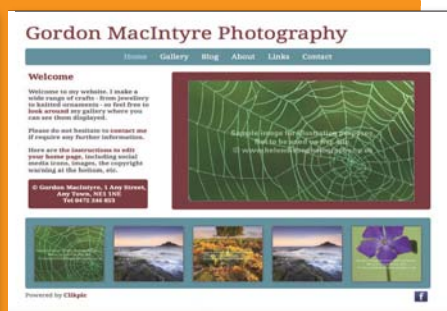
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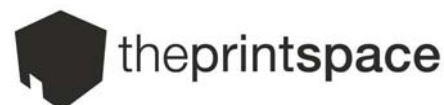
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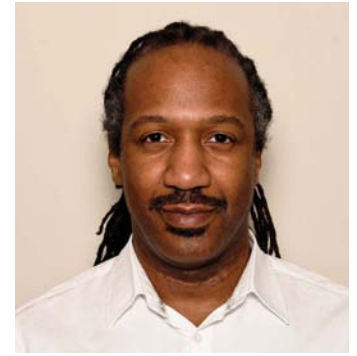
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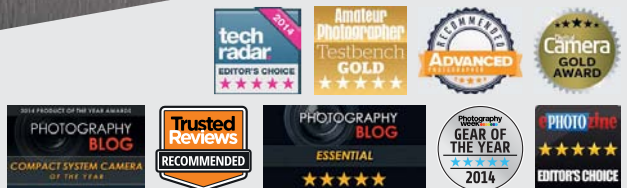
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